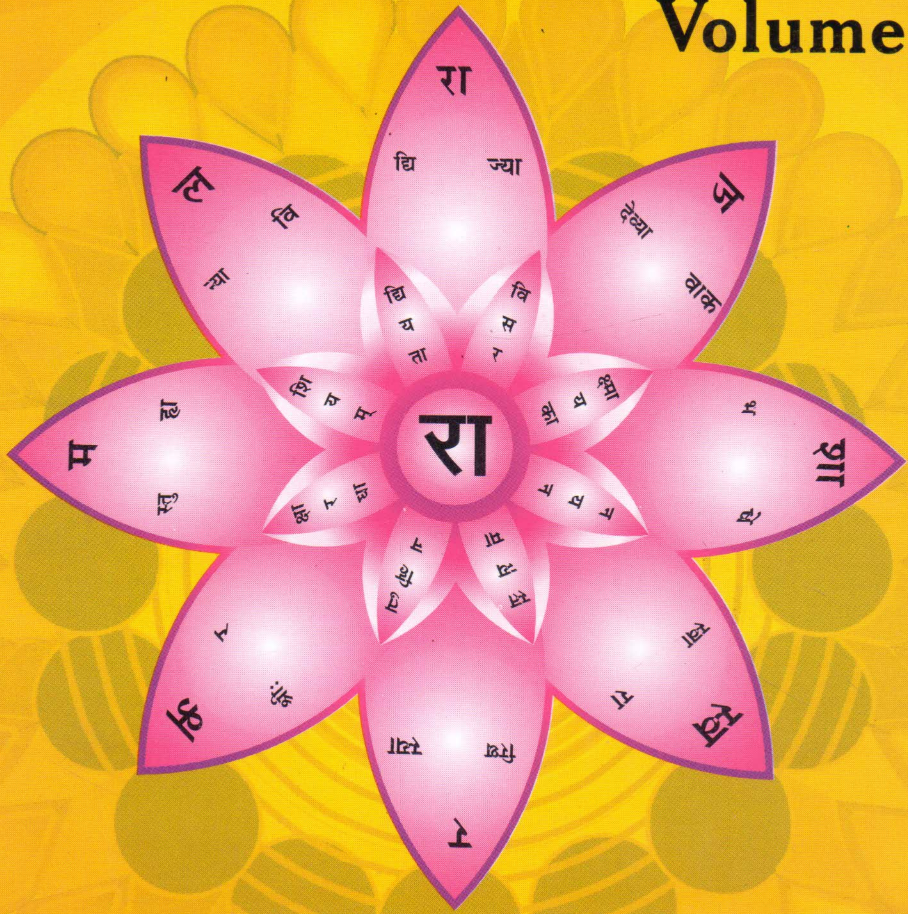
GOLDEN JUBILEE OF INDIA'S INDEPENDENCE SERIES-44

CHITRAM

Poetry of Entertainment

Volume-II



V. Balasubramanyam

RASHTRIYA SANSKRIT SANSTHAN
Deemed University, New Delhi

Vol. II

CHITRAM

Poetry of Entertainment

Balasubramanyam

योऽनूचानः स नो महान्।

राष्ट्रियसंस्कृतसंस्थानम्

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Publisher
Dr. C. Giri
Registrar
Rashtriya Sanskrit Sansthan
56-57, Institutional Area,
Janakpuri, New Delhi-110058

Edition : 2006

ISBN : 81-86111-31-X

Price : 705.00 (2 vols.)

Printer :
Vidyanidhi Prakashan
D-10/1061 (Near Shri Mahagauri Mandir)
Khajuri Khas, Delhi-110094
Phone : 22967638

आमुखम्

सर्वासु भाषासु किमप्यान्तरं सौन्दर्यं विशिष्टं राजते यस्मादेव तदितरस्माद्भिद्यते। तच्च भाषायाः प्रौढिमया सम्प्रेषणक्षमतया तत्परम्परामधुरिमया च सम्पद्यते। पुरातनी च सनातनी भाषा वर्णपदवाक्यचमत्कृतिञ्चापादयति। नवनवासु तद्विकासस्यापूर्णताया यथेच्छपदगुम्फन-स्वातन्त्र्यन्नार्हति भवितुम्। संस्कृतवाग् अनिर्ज्ञातप्रत्नकालात् विश्वस्मिन् सर्वत्र देशेषु मानवसमाजमभिव्याप्य वरीवर्ति। इदमस्या वैशिष्ट्यं येनागणिताब्देभ्यः समाजे व्यवहृता अतितरां व्याप्ता चास्ति। अत एव अतिमधुरा संस्कृता व्यवस्थिता सर्वाङ्गपरिपूर्णा च राजते यदन्यत्र भाषास्वननुभूतम्।

इदमस्या अपरं वैशिष्ट्यं यदत्र नानाचित्राणि दरीदृश्यन्ते वर्णचित्रं, शब्दचित्रम्, अर्थचित्रं, विविधबन्धादि च। तत्र तत्र कृतिषु कवीनां कृतिनाम् अलङ्कार-प्रहेलिका-बन्धादिविविध-शब्दार्थचित्राणि प्रत्यक्षं रमयन्ति, द्योतयन्ति चित्रवैचित्र्यम्।

सेयं परम्पराऽविच्छिन्ना प्रवर्ततेऽद्यापि साम्प्रतम्। तथापि अविज्ञातचित्राणि विस्मृतचित्राणि च परिचितचित्राणि विधातुं विहितसमारम्भाः अधिगतकविहृदयाः विद्वांसः **वी. बालसुब्रह्मण्य**महोदयाः ***चित्रम्*** इत्यभिधानेन नानाकृतिभ्यः चित्रबन्धान् सङ्कलय्य त्रिषु भागेषु प्रास्तुवन्निति प्रमोदावहोऽयं विषयः। अस्मिन्नपि वार्धके संस्कृतसेवनतत्पराः इमे ग्रन्थममुं यथास्थानम् अपेक्षितटिप्पण्या विभूष्य प्रकाशनयोग्यं विधाय अनुगृहीतवन्त इति तेभ्यः सनमोवाकम् आधमर्ण्य प्रकाशयामः। एष ग्रन्थः संस्थानस्य **भारतस्वातन्त्र्य स्वर्णजयन्ती-ग्रन्थमाला**याः चतुश्चत्वारिंशप्रसूनरूपेण पुष्पितः विदुषां पुरतः समुपस्थाप्यते। आशासे च ग्रन्थोऽयं सहृदयानां तोषाय स्यादिति। प्रकाशनसम्बन्धिकार्यजातं निर्व्यूढवन्तं शोध-प्रकाशनविभागस्य सहायककुलसचिवं श्रीमन्तं डॉ० प्रकाशपाण्डेयं तदनुयायिकार्यकर्तृगणं च अभिनन्दामि। समये सुन्दरतया ग्रन्थस्य मुद्रणं कृत्वोपकृतवते विद्यानिधिप्रकाशनाधिपतये श्री बदरीनाथ-तिवारी-महोदयाय अभिनन्दनानिसमर्प्यन्ते।

२६-०५-२००६

वेम्पटि कुटुम्बशास्त्री
कुलपतिः
राष्ट्रियसंस्कृतसंस्थानम्
(मानितविश्वविद्यालयः)
५६-५७, इन्स्टीट्यूशनल् एरिया,
जनकपुरी, नवदेहली-११००५८

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Poetry for Entertainment

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ZUSAMMENFASSUNG

In der sanskritischen Literaturtheorie beschäftigt man sich getrennt mit der Sinnbelastung und mit den Schalleffekten in der Poesie. Die meisten Gelehrten lenkten eine besondere Aufmerksamkeit auf die Sinnanalyse, denn ihrer Meinung nach stellt der Sinn das Wesen der Poesie dar. Die auf dem Schall basierende Poesie wurde zur Poesie eines niedrigeren Niveaus gehalten, konnte aber nicht vollkommen ignoriert sein, weil sie von berühmten Dichtern benutzt war. Das wird flüchtig in einigen Seiten betrachtet.

Die Möglichkeiten der auf dem Schall basierenden Poesie sind enorm. Indiesem Buch ist ein Versuch gemacht, die umfangreiche dichterische Originalliteratur der englischen Übersetzung gegenüberzustellen. Die Poesie, in welcher man Silbenwiederholungen, Wiederholungen von ganzen Zeilen oder von ihren Teilen in der Strophe, Strophenpalindrome oder Teilstrophenpalindrome, auch Verwertungsbeschränkungen auf nur einen, zwei, drei oder vier Konsonanten oder Vokale oder Gaumen-, Lippen-, Zahn- und andere Gruppen trifft, gründet sich auf dem Schall. Das wird im 1.Teil erörtet.

Die Unterhaltungspoesie stellt im Sanskrit eine besondere Konzeption dar. Die bestimmten Poesiearten die für den Temperamentausdruck von einigen Dichtern in Poesieversammlungen benutzt werden, sind in die auf dem Schall basierende Poesie eingeschaltet. In dieser Gruppe trifft man Rätsel, Fragen und Antworten, zweideutige Redestyle, Gedichte mit zwei oder mehr Interpretationen, verborgene Verbe, Subjekte, Objekte oder die Person, an welche das Gedicht gerichtet ist, das Auslassen oder/und die Ergänzung von Punkten, Vokalen oder Konsonanten, die Rekonstruktion eines Gedichts, wo nur die Vokale angegeben sind. Darüber wird im 2.Teil gesprochen.

Die Gedichte, welche sich in einen Umriss eines Gegenstands, zum Beispiel, eines Schwerts eingeschrieben sein können, gehören zur Zeichnungspoesie. Beim Gebrauch von gemeinsamen grammatischen Regeln werden solche Fedichte zur Schallpoesie zugeschrieben. Diese exotische Art war als eine merkwürdige, seltene und sogar furchtbare Kunst bewertet.L das zird im 3. Tiel besprochen.

Résumé

On trouve traité séparément dans la théorie de la littérature sanskrite, le sens des textes et les effets recherchés de sonorité dans leur expression. Les lettrés ont mis l'accent sur l'analyse du sens des poèmes car ils considèrent que le sentiment est l'essence de la poésie; le rôle des effets phonétiques en poésie a été relégué au second plan: il n'a pu cependant être tout à fait ignoré car de grands poètes l'ont utilisé, mais il a été traité plus rapidement et se trouve limité à quelques pages.

Le champs et la profondeur de la poésie basée sur des effets liés à la sonorité sont vastes. Ce livre essaie de donner une vue d'ensemble de la littérature sur ce sujet - avec des traductions en anglais. L'effet du son est fondamental dans les poèmes faisant appel à la répétition de syllabes, de lignes entières ou partielles d'une strophe) oou au palindrome d'une strophe ou d'une de ses parties. C'est aussi le cas dans les poèmes où l'on trouve l'emploi restrictif de seulement quelques consonnes ou voyelles, ou des palatales, labiales, dentales ou autres catégories de consonnes. Ces procédés sont traités dans la première partie.

La poésie de divertissement est un concept spécial en sanskrit. Certains types de poèmes conçus pour se distraire ou pour briller dans les joutes de poésie ont été classés dans le groupe des poèmes basés sur le son. On y trouve des constructions telles que: devinettes - questions et réponses - discours ambigüs, poèmes à plusieurs interprétations - poèmes où certains éléments grammaticaux ou la personne visée sont cachés - suppression d'un point, voyelle ou consonne - ou bien encore reconstruction d'un poème où seules les voyelles sont indiquées, etc... Ces procédés sont traités dans la deuxième partie.

La composition de poèmes pouvant s'inscrire dans le croquis d'un objet comme un sabre est de la poésie graphique. En appliquant des principes de grammaire bien établis, ces poèmes sont regroupés dans la poésie à base d'effets phonétiques. Cet art exotique est considéré comme une curiosité; une bizarrerie ou un véritable tour d'adresse. Il est traité dans la troisième partie.

Resume

In Sanskrit literary theory there is a dichotomy between decorations of meaning and of sound. The emphasis of most of the scholars has always been on embellishments of meaning since they considered that sentiment or emotion is the core of poetry. Poetry based on sound was relegated to a lower plane but could not be ignored altogether as great poets had used them in earlier times. So they are dealt with cursorily in a few pages.

The sweep, breadth and depth of poetry based on sound is vast and spread thinly in various tomes. An attempt has been made in this book to collate a comprehensive literature on the subject along with an English translation. Some poetry has repetition of vowels, consonants or syllables; some have repetition of whole lines of a stanza or parts of a line; some are palindromes of a stanza, half of a stanza or a single line; and some poetry has restrictions, like the use of only one, two, three or four consonants or vowels, or the use of only palatals, labials, dentals and other groups, or the avoidance of these groups. All such poetry is treated by the rhetoricians as decorations of sound. These are dealt with in Volumr 1.

Poetry as entertainment is an insidious concept in Sanskrit. Certain forms of poetry are used for diversion or for testing the mettle of other poets in assemblies. These are poems with three or more interpretations, conundrums, questions and answers, ambiguous speech; poems with the verb, subject, object or the person addressed being hidden; poems involving the addition or dropping, or both, of a dot, vowel or consonant; and poems involving the restructuring of a poem where only the vowels are indicated. This genre of poetry is included in decorations of sound. They are given in Volume 2.

Pictorial poetry is the composition of poems so that the poem can be inscribed in a drawing of an object like a sword, lotus, fish or snake. This group comes under the decorations of sound by applying well-accepted principles of grammar. This exotic art was labeled variously as "strange", "curiosity" and "a tremendous feat", or disparaged as tricks. These are in Volume 3 .

Acknowledgments

At the outset I thank Dr. S.Ramaratnam, Professor of Sanskrit in Vivekananda College, Chennai, who suggested that I should write this book.. I thank also Dr. V.Kamesvari, Director, Dr.Kuppuswamy Sastri Research Institute, Chennai, who backed the idea and was equally supportive.

I wish to express my gratitude to Dr. K.V. Sharma of Sree Sarada Education Society, Chennai, for his interest. I thank profusely Dr. Laddu of the Bhandarkar Oriental Research Institute, Pune, for providing me with an unpublished manuscript. I am grateful to Dr. B.K.Shukla of Lucknow University for providing me with books which were out of print or difficult to procure. Satavadhani Dr. R. Ganesh, Bangalore, with his profound knowledge, spared some time to go through the manuscript and gave valuable suggestions.

I thank Dr. Denise Fabre, Paris, for her translation of the Resume into French and German.

अर्थचित्रम्

6. चित्रभेदः

वासुदेवसातवाहनशूद्रकसाहसाङ्कादीन्सकलान्सभापतीन्दानमानाभ्यामनु-कुर्यात्।। (काव्यमीमांसा-10)

Sanskrit literature was fostered under the patronage of kings. Rajasekhara (**900**) states that Kings Vasudeva, Satavahana, Sudraka and Sahasanka were great patrons of learning, who honoured poets with gifts and prestige. As a consequence, literature reflects the graces of an aristocratic, courtly life with a luxuriance of style but also encouraging a marked preference for what catches the eye to what catches the heart. Royal recognition brought wealth and fame to the poets. Poetical contests were also held. Even in the villages, गोष्टी in the evenings is referred to by Vatsyayana and Banabhatta (**550**) .

The lighter moments in these assemblies were provided by चित्रकाव्यं in its various forms. This is simple poetry for pleasure. The object is not to educate but to relax, to provide for an escape from the dry tedium of the earlier technical discussion, to astonish the audience and to provide exhilaration from the strangeness of the concept. There was an attempt to differentiate विद्वत्, dry and tasteless style, from विदग्ध. A special kind of psychology, a different mental perspective is required for proficiency in this area involving a skill in the manipulation of words, for which the average poet had no kind disposition. The majesty and grandeur of Sanskrit, its sonorous word music, the rise and fall of the rhythm rolling in waves and the elasticity of meaning made Sanskrit very suitable for चित्रकाव्यं.

Poetry for pleasure, क्रीडार्थं, embraces all ingenious forms of poetic composition. It appears in numerous forms. It can, still, be poetry of a very high order. It is a division of poetry, which is unique to Sanskrit, alluded to by all the exponents of अलङ्कारशास्त्र. They are included in शब्दालङ्काराः.

Compared with the vast literature in Sanskrit on recreational poetry, the limerick is the sole representative in English.

Vatsyayana's (**400 B.C.**) real name was Mallanaga. He belonged to Vatsyayana Gotra, according to **Yasodhara**, who wrote the commentary Jayamangala on Kamasutra. But he is known from the days of **Kalidasa** and **Bhavabhuti** only as **Vatsyayana**. In Adhikarana 1, Adhyaya 3, Prakaranam 3, Sutra 16 of Kamasutra he lists 64 कला:, arts to be mastered by a गणिका, वेश्या, prostitute, who is entitled to a seat in assemblies of people frequented by नागरिका:, men of culture and their वेश्यत्वं is ignored. Serials 28, 29, 30, 33 and 45 are प्रहेलिका, प्रतिमाला, दुर्वाचकयोगा:, काव्यसमस्यापूरणं, and अक्षर-मुष्टिकाकथनं. They are all क्रीडार्थं.

अक्षरमुष्टिका

अक्षराणां मुष्टिरिव मुष्टिका गुप्तिरिति । सा सभासा निराभासा च । तत्र साभासा अक्षरमुद्रेत्युच्यते । तया कथनं गूढवस्तुमन्त्रणार्थं, ग्रन्थसंक्षेपार्थं च । तस्या अचार्यरविगुप्तेन चन्द्रप्रभाविजयकाव्ये प्रकरणं पृथगुक्तम् ।

यथोक्तम् -

गहनप्रसन्नसर्वां कतिपयसूत्रामिमामनन्तमुखीम् ।
अनधीत्यक्षरमुद्रां वादसमुद्रे परिप्लवत ।। 1

तत्रेदमुदाहरणम् -

मेवृमिकसिकतुवृधमकुम्भी मूधसबासुशकनिधकआव्या: ।
फाचैवैज्येआश्रा-भाआकामापौमा चैव ।।

(कामसूत्र -1.3) 2 अक्षरमुष्टिका

Like a fistful of letters the meaning is hidden. It is साभासा or निराभासा. It is used to explain a hidden object or to abridge. Acharya Ravigupta mentions this in his Chandraprabhavijaya Kavya (a lost work).

One swims in the Ocean of argument after mastering अक्षरमुद्रा.

The art of abridging is illustrated in the second verse which is in आर्या वृत्तं. The first पाद consists of the first letters of the constellations starting

from मेष. The second पाद gives the first letters of the लग्ना:, मूर्ति-धन-सहज-बान्धव-सुत-शत्रु-कलत्र-निधन-धर्म-कर्माय-व्यया. The next line gives the names of the months. This verse is a mnemonic for the constellations, their effects and the months.

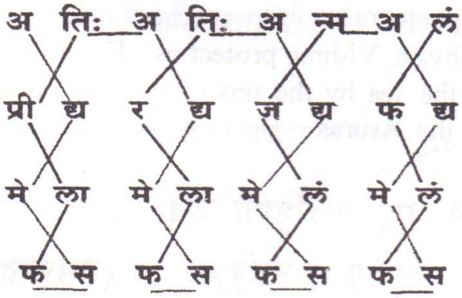
Bhoja (**1000**) gives a solitary example of अक्षरमुष्टिका, which is also quoted by Sarngdhara..

अतिः अतिः अन्म अलं प्रीद्य रद्य जद्य फद्य ।

मेला मेला मेलं मेलं फस फस फस फस ।।

(सरस्वतीकण्ठाभरणं -2.361) 3 अक्षरमुष्टिका

When eating rice, one takes a fistful and after eating it, he assembles the rest of the food. Similarly, here, the letters are scattered and are meaningless. By grouping them, and doctoring them appropriately, they make sense. In this instance, when the Sloka is written in मुरजबन्ध, a new Sloka given below is produced.



प्रस्तार श्लोकः

अद्य मे सफला प्रीतिरद्य मे सफला रतिः ।

अद्य मे सफलं जन्म अद्य मे सफलं फलम् ।।

(सरस्वतीकण्ठाभरणं -2.362) 4

Now my love is fruitful. Now my amour is fruitful. Now my life is fulfilled. May the result be good now!

दुर्वच या दुर्वाचक

A verse is called दुर्वाचक when it is extremely difficult to pronounce the words in the Sloka and it is equally difficult to understand the meaning of the verse. This is used for recreation or for argument. Of all the authors on poetics only Hemachandra (**1250**) refers to दुर्वाचक.

दंष्ट्राग्रर्द्ध्या प्राग्यो द्राक्क्ष्मामम्ब्वन्तः स्थामुच्चिक्षेप ।

देवधृट्क्षिदध्युत्विक्स्तुत्यो युष्मान्सोऽव्यात्सर्पात्केतुः ।।

(कामसूत्रं -1.3.3.16) 5 दुर्वाचक

शब्दतोऽर्थतश्च दुःखेनोच्यत इति दुर्वाचकं तस्य प्रयोगाः क्रीडाऽर्था वादार्थाश्च ।

ऋद्ध्या wealth, प्राक् पूर्वं earlier, द्राक् शीघ्रं instantaneously, क्ष्मां पृथ्वीं Earth, अम्ब्वन्तस्थां from the Ocean, पातालस्थां from Patala, उत्क्षेप उर्क्षिप्तवान् lifted, देवद्दह् hates Gods, Asuras, तान् क्षिणोति देवद्दट्क्षित् kills Asuras, हि पादपूरणे used for the sake of the metre, सर्पानत्तीति सर्पात् eater of snakes, Garuda, केतुः ध्वजो यस्येति he has Garuda on his flag.

May Garudadhvaja, Vishnu, protect us! He raised the Earth very fast from the bottom of the sea by the tips of his tusks (in his incarnation as Varaha). He killed the Asuras. He is praised by the Ritviks, Brahmins performing sacrifices.

नांष्ट्रास्त्वाष्ट्रारिराष्ट्रे न भ्राष्ट्रे नादंष्ट्रिणो जनाः ।

धार्तराष्ट्राः सुराष्ट्रे न महाराष्ट्रे तु नोष्ट्रिणः ।। (हेमचन्द्र) 6 दुर्वाचक

नांष्ट्रा Rakshasa, त्वष्टुरपति स्वाष्ट्रः वृत्रः Vritrasura, वृत्रारिराष्ट्र is स्वर्ग the enemy of Vritrasura is Indra whose country is स्वर्गलोक, सुराष्ट्र महाराष्ट्र refer to Gujarat and Maharashtra normally but here they mean a good country and a vast country respectively. This is श्लेष.

The Rakshasas who were exiled from Heaven harassed people. The sons of Dhritarashtra lived in a good country which was not vast and did not have camels. This is दुर्वाचक. This Sloka attributed to Hemachandra is quoted from the Hindi commentary on Kavyanusasana.

गोधुक्सध्र्यङ्ङुक्षद्रुद्वन्द्वध्रुग्घतिच्छिदग्न्यानाम् ।

योऽजर्घद्द्विड्धक्त्वं षष्वष्किध्वे न तं कस्मात् ।।

(कवीन्द्रकर्णाभरणं -4.2) 7 दुर्वाचक

गोदुहः सध्र्यञ्चः सखायो यस्य, उक्षा अरिष्टवृषभः द्रुद्वन्द्वं यमलार्जुनसंज्ञं तं द्रुह्यतीति उक्षद्रुद्वन्द्वध्रुक् । अघ्न्यानां गवां हतितित्च्छिद् रक्षकः । द्विषः शत्रून्दहति तस्य भावो द्विड्धक्तं अजर्घत् आचकाङ्क्ष । तं श्रीकृष्णं कस्माद् न षष्वष्किध्वे न गता नाश्रिता इति यावत् । आपन्नान्प्रत्युक्तिः ।।

गोदुह् milkman, सध्र्यञ्चः helper, उक्षा strong bull, द्रुद्वन्द्वं pair of trees, द्रुह्यति hurts, अघ्न्यानां of cows, हतिच्छिद् guard, द्विड्धक्त्वं idea of killing enemies, षष्वष्किध्वे go.

Why did not Sri Krishna the helper of milkmen and killer of enemies go to the Yaga? Visvesvara Pandita (**1725**) calls this Sloka अर्थगूढं. This is actually दुर्वाचक.

प्रतिमाला

प्रतिमालेति । यस्या अन्त्याक्षरिकेति प्रतीतिः। सा क्रीडाऽर्था वादार्था च । यथोक्तं -

प्रतिश्लोकं क्रमाद्यत्र सन्धायाक्षरमन्तिमम् ।
पठेतां श्लोकमन्योन्यं प्रतिमालेति सोच्यत ।।

(कामसूत्रं -1.3) 8 प्रतिमाला

प्रतिमाला is well known as अन्त्याक्षरा. It is for recreation and for argument. Every verse is recited in sequence, where the last letter in the first verse is the first letter in the next and so on. This is called प्रतिमाला. It is interesting to note that this art of प्रतिमाला flourishes today in a modified form. In present day television programs, Antakshari based on songs from feature films is very popular in various languages. It has however disappeared from the literary scene.

प्रहेलिकादि

प्रहेलिका लोकप्रतीता । क्रीडाऽर्था वादार्था च ।

Yasodhara explains that प्रहेलिका is known all over the world. It is for recreation and for argument.

नानाधात्वर्थगम्भीरा यमकव्यपदेशिनी ।

प्रहेलिका सा ह्युदिता रामशर्माच्युतोत्तरे ।। (भामहालङ्कार -2.19) 9

From ancient times, प्रहेलिका has been क्रीडार्थं, for literary diversion. प्रहेलिका employs यमकं and has recondite meanings through a variety of meanings of the verb root as illustrated by Rama Sarma and Achyuta. (Their works are now lost).

मात्राबिन्दुच्युतके प्रहेलिका कारकक्रियागूढे ।

प्रश्नोत्तरादि चान्यत्क्रीडामात्रोपयोगमिदम् ।। 10

मात्राबिन्दुच्यवनादन्यार्थत्वेन तच्च्युते नाम ।

स्पष्टप्रच्छन्नार्था प्रहेलिकाव्याहतार्था च ।। 11

प्रच्छन्नत्वाद्भवतस्तद्गूढे कारकक्रियान्तरयोः ।

प्रश्नानां च बहूनामुत्तरमेकं भवेद्यत्र ।। 12

प्रश्नोत्तरं तदेतद्व्यस्तसमस्तादिभिर्भवेद्बहुधा ।

भेदैरनेकभाषं .. .. च भिद्यते ।।

(रुद्रटालङ्कार -5.24-27) 13

These verses of Rudrata (**800**) list and define मात्राच्युतकं, बिन्दुच्युतकं, प्रहेलिका, कारकगूढं, क्रियादूढं, प्रशनोत्तरादि which are क्रीडार्थं, for literary diversion.

Vishnudharmottara Puranam gives an instruction that प्रहेलिका should be expressed in one or two verses.

In गूढं, the verb, noun, case ending and person addressed are hidden. You are required to discern deliberate concealment in plain speech.

In different varieties of च्युतकं, the metre is not affected by the dropping of मात्रा, अर्धमात्रा, बिन्दु, विसर्ग, a vowel, half a vowel, a syllable, etc., or by their addition, or by both dropping and substitution.

In बिन्दुमती all the consonants are depicted by zeros and one is required to complete the verse.

In अक्षरमुष्टिका there is a profusion of the same letter.

प्रश्नः, the interrogative riddle, is either एकपृष्टप्रश्नोत्तरं, where one person asks the question, or द्विपृष्टप्रश्नोत्तरं, also called युगपत् प्रश्नोत्तरं, where two persons are mutually asking and answering. In पृष्टप्रश्नः the questions themselves provide the answers.

उक्तिप्रत्युक्ति is mutual speech and counter-speech. When the answer is in the verse itself, it is अन्तरालापः, when the reply is outside, it is बहिरालापः and when the words outside have to be construed from those inside, it is बहिरन्तरालापः.

चित्रवक्रोक्त्यनुप्रासगूढश्लेषप्रहेलिकाः ।
प्रश्नोत्तरं च यमकमष्टाऽलङ्कृतयो ध्वनौ ।।

(अलङ्कारशेखर -4.1) 14

Kesava Misra (**1550**) lists eight शब्दालङ्काराः. चित्रं, वक्रोक्ति, अनुप्रासः, गूढं, श्लेषः, प्रहेलिका, प्रश्नोत्तरं and यमकं are the eight शब्दालङ्काराः.

प्रहेलिका सकृत्प्रश्नः सा च षोढा च्युताक्षरा ।
दत्ताक्षरोभयं मुष्टिर्बिन्दुमत्यर्थवत्यपि ।। (अलङ्कारशेखर -4.1) 15

प्रहेलिका, प्रश्नः, च्युताक्षरा, दत्ताक्षरा, अक्षरमुष्टि and बिन्दुमति are meaningful.

च्युतं मात्रार्धमात्राबिन्दुवर्णगतत्वेन चतुर्धा ।
गूढं क्रियाकारकसम्बन्धपादविषयत्वेन चतुर्धा ।
गूढादीतियादिपदेन प्रश्नोत्तर-प्रहेलिका-दुर्वचकादिपरिग्रहः ।
एतच्च कष्टकाव्यत्वात्क्रीडामात्रफलत्वाच्च न काव्यरूपतां दधातीति
प्रतन्यते ।। (काव्यानुशासनं -5)

Hemachandra gives four classes of च्युतकं and four classes of गूढं. By the word गूढं he means प्रश्नोत्तर, प्रहेलिका, दुर्वचक and others. Since these are very difficult to compose and as these are mostly employed for literary recreation; they are not employed in poetical works.

It is an art to write प्रहेलिका in poems and a marvel to compose चित्रबन्ध.

This art was a diversion or amusement or recreation, inspired by the desire to employ striking, awe-inspiring and suspenseful expressions. Here, erudition, uncanny skill and elegance are required. Poets amused their patrons with this artistry. The purpose of all poetry is to produce aesthetic joy in the reader. From the Indian point of view, the highest object of poetry is also to entertain, to amuse and to provide for the delectation of men of taste.

चित्तं राति आदत्ते इति चित्रम् । विस्मयकारीत्यर्थः ।
तच्च शब्दालङ्कारः अर्थालङ्कारश्च । काव्यस्य तु चित्ररूपशब्दालङ्कारार्था-लङ्कारतदुभयविशिष्टत्वेन चित्रत्वम् ।। (मन्दामरन्दचम्पू -4.11)

Krishna Kavi (**1650**) explains in his Tika that Chitram is so called because it pleases the mind. That is, it astonishes. It is both Sabdalankara and Arthalankara.

शब्दचित्रं वाच्यचित्रमव्यङ्ग्यं त्ववरं स्मृतम् ।।

(काव्यप्रकाश -1.5) 16

चित्रमिति गुणालङ्कारयुक्तम्। अव्यङ्ग्यमिति सफुटप्रतीयमानार्थरहितम् । अंवरमधमम् ।

चित्रं denotes that it contains literary excellence and decorations. As शब्दचित्रं is devoid of clear meaning, Mammata (**1000**) maintains that it is inferior to अर्थचित्रं.

Vidyadhara (**1250**) and Vidyanatha (**1300**) treat चित्रं as a division of poetry as well as an अलङ्कारः. चित्रं is a certain peculiarity or uniqueness in poetry. It creates wonder. It is a specific form of poetry, representative of an oblique style of expression, where the final sense is concealed in convoluted or strange words. They are poetic tricks, which give rise to प्रहेलिका, riddles or conundrums, and प्रश्नः, question and answer. Unintelligibility or obtrusiveness is the basis of कूट. As regards content, concealment of meaning and the clever use of words are two necessary conditions for चित्रं. The power of indication, which is a blemish in poetry, is sublimated in चित्रं, because of the wonder it creates. In understanding the meaning of a Sloka in चित्रं, one has to struggle hard mentally but the

discovery of the meaning produces immense exhilaration. It has been popular with scholars of discrimination.

Nagaraja, (**300**) King of Dharanagara near Delhi, of Taka dynasty, son of Jalapa and grandson of Vidyadhara, is the reputed author of Bhavasatakam, which Dr.De says is " a curious collection of enigmatic verses in various metres, in which the erotic motif is freely utilised and the peculiar condition of action of various persons is described with an implication of the reason for such a condition or action". It proposes various ingenious riddles of a literary character in each verse, expecting a suitable reply from the reader.

The best collection of Vakrokti is seen in Rajanaka Ratnakara's (**800**) Vakroktipanchasika, which is a dialogue between Siva and Parvati where they pervert the meaning of the words to avoid an inconvenient answer. Rambha-suka-samvada, Girija-Kamala-vivada, Trivikrama Bhatta's (**1600**) Vyajoktisataka, and Sivarama's Lakshmi-Sarasvati-samvada are also compositions in Vakrokti. Kuntaka's famous Vakroktijivitam is entirely different from this Vakrokti being a treatise on rhetoric treating all figures of speech as something different from straightforward speech.

In Sarga 142 of Anusasanaparva in Mahabharata there is an example of the Saptarshis concealing their names given in verse. Krishna's (**1600**) Kriyagopana-Ramayana or Chandrakalavilasa, in 14 Sargas, conceals the predicate in each verse.

Many books have been written in the form of प्रश्नोत्तरं, question and answer. Prasnottatara Upanishad consisting of six questions asked by the pupils and their answers by the Guru. This does not constitute शब्दालङ्कार: but Adi Sankaracharya's (**500 B.C.**) Prasnottara Satakam does. Dharma Dasa Suri's (**1025**) Vidagdhamukhamandanam, Visvesvara's Kavindrakarnabharanam and Chakra Kavi's (**1600**) Chitraratnakara are rhetorical works written in Slokas in the form of questions and answers, which have a chapter on प्रश्नोत्तरं.

समस्यापूरणं

काव्यसमस्यापूरणमिति। समस्यते संक्षिप्यत इति समस्या । काव्यस्य श्लोकस्य समस्या पाद इत्यर्थः । तस्याः पूरणं क्रीडाऽर्थं वादार्थं च । तद्यथा काव्यादर्शे - "आश्वासं जनयति राजमुख्यमध्ये" इत्ययं पाद

उद्योगपर्वणि विष्णुयाने, त्रिभिः पादैः संग्रथितव्य इति समस्या दत्ता । तत्र त्रयः पादाः ।।

दौत्येन द्विरदपुरं गतस्य विष्णो-
बन्धार्थं प्रतिविहितस्य धार्तराष्ट्रैः ।
रूपाणि त्रिजगति भूतिमन्ति रोषा-
दाश्वासञ्जनयतिराजमुख्यमध्ये ।। (कामसूत्रं -1.3) 17 समस्यापूरणं

A line from a verse is given in समस्यापूरणं. The poet is required to complete the other three lines of the verse. Krishna went to Hastinapura as an envoy. The sons of Dhritarashtra ordered that he be bound. Angrily Krishna assumed Visvarupa causing astonishment in the midst of the assembly of kings. The last line is given here for completing the verse.

Three more verses are given below in illustration.

दामोदरकराघातविह्वलीकृतचेतसा ।
दृष्टं चाणूरमल्लेन शतचन्द्रं नभस्तलम् ।।
(साङ्गधर -498) 18 समस्यापूरणं

This verse is by Banabhatta. When Chanuramalla was pounded by the fists of Damodara he saw -- . The fourth line is the समस्या. Chanuramalla saw a hundred Moons in the sky when he was stunned by the blows inflicted by Sri Krishna's fists.

रामाभिषेके मदविह्वलायाः
करच्युतो हेमघटस्तरुण्याः ।
सोपानमासाद्य करोति शब्दं
ठंठंठठंठं ठठठंठठंठः ।। (साङ्गधर -508) 19 समस्यापूरणं

This verse is by an anonymous poet. The fourth line is the समस्या. On the occasion of Rama's coronation, the damsels were filled with joy and while climbing the stairs they made the sounds, Tham-Tham-Tha-Tham- .. .. by beating the gold pots with their hands.

उन्नमय्य सकचग्रहमास्यं
चुम्बति प्रियतमे हठवृत्त्या ।
हुंहुहुंहु हुहुहुं हु हुहुंहुं
कूजितं भवति मानधनायाः ।। (साङ्गधर -509) 20 समस्यापूरणं

This verse is attributed to Queen Vijjaka (**650**), wife of Chandraditya, son of Pulikesin II, who is said to be Sarasvati incarnate except that she was dark of complexion. The third line is the समस्या. Catching hold of her hair and lifting the face, the lover kissed the heroine while she cooed Hum-Hu .. ..

Since कूट and समस्यापूरणं are not specifically mentioned by the authorities on शब्दालङ्कार they are not dealt with in this book.

अर्थत्रयवाची

There are some Slokas which have three or more meanings. These are classified as चित्रकाव्य, under the general category of शब्दालङ्काराः.

जगतीशरणे युक्तो हरिकान्तः सुधासितः ।
दानवर्षी कृतशंसो नागराज इवाबभौ ।।

(किरातार्जुनीयं -15.45) 21 अर्थत्रयवाची

जगतीशरणो भूरक्षणे in protecting the Earth, युक्तः स्थितः is, कृताशंस कृतजयाभिलाष determined to win.

अगराजपक्षे- जगत ईशस्यशरणे in protecting Isvara, युक्तः शक्तः able to, हरिः सिंहः lion, कान्तः मनोहरः delightful, सुष्टु दधाति पालयति इति सुधाः reigns well, असितः कृष्णवर्णः black, कान्त अवसदानात् प्रियः friend, सुधी लेपद्रव्यः an ointment, तद्वत् सिते धवलः white, दानवर्षा बहुप्रद gives large gifts, इना कामेन न च not by desire, पार्थो अगराज इव Arjuna was like Himalaya, King of Mountains.

ऐरावतपक्षे - जगती भुवं Earth, श्यन्ति तनुकुर्वन्तीति ते जगतीशा राक्षसां तेषां रणः तत्र युक्तौ employed in fighting Rakshasa, हरिकान्तः इन्द्रप्रियः Indra's friend, सुधासितो clear as Amrita, स्वच्छः शीलतः कर्मणः वा pure by conduct or action, दानवर्षी

घनप्रदो मदस्रावो with a large quantity of ichor flowing, पार्थो नागराज इव Arjuna was like Airavata, the King of Elephants.

शेषनागपक्षे - हरिकान्तः कृष्णप्रियः loves Krishna, सुष्टु दधाति सुधा वसुधा Earth, एकदर्शनग्रहणात् समुदायग्रहणं illustration of one is the illustration of the whole, तत्र सिते बद्धः bound by it, या, सुधाया सितः अमृतप्रियः likes Amrita, दानवाश्च ऋषयश्च ई लक्ष्मीश्च ताभिः by Danavas, Rishis and Lakshmi, कृताशंसो विहितप्रशंसः praise, पार्थो नागराज इव Arjuna was like Sesha, King of Snakes.

This verse by Bharavi (**350**) applies equally to Himalaya, Airavata and Sesha to whom Arjuna, desirous of victory, is compared, giving three separate meanings.

Arjuna was glorious like Himalaya, capable of fighting with Siva, handsome like a lion, bestows large gifts and was appointed by Brahma to protect the Earth.

Arjuna was like Airavata, reducing the Earth to insignificance, capable of fighting with Rakshasas and clear like Amrita.

Arjuna was like Sesha, engaged in protecting the Earth, that is carrying the Earth, bearing reclining Vishnu, drinker of Amrita and praised by Danavas, Rishis and Lakshmi.

प्रियतमेन यया सरुषा स्थितं न सह सा सहसा परिरभ्य तम् ।
श्लथयितुं क्षणमक्षमताङ्गना न सहसा सहसा कृतवेपथुः ।।

(शिशुपालवधं -6.57**)** **22** अर्थत्रयवाची

The angry woman did not stay by the side of her lover. She started to tremble with cold in the month of Margasirsha. She then laughed and suddenly embraced her husband, (who was earlier rejected), and could not stop doing so even for an instant. In this verse by Magha (**675**) न सह सा are three words in one place. Elsewhere सहसा is one word, which has three meanings: 1. The month of Margasirsha in winter; 2. Quickly; 3. Joking.

सदामदबलप्रायः समुद्धृतरसो बभौ ।
प्रतीतविक्रमः श्रीमान्हरिर्हरिरिवापरः ।।

(शिशुपालवधं -19.116**)** **23** अर्थत्रयवाची

Krishna, who is always pleasing ever-intoxicated Balabhadra, who

raised the Earth as Varaha, who is well-known for his strides as Trivikrama, for subduing Bali, became like another Indra.

Krishna, the destroyer of Balasura, who was causing hardship to good people, the destroyer of poison by drinking अमृत, well known for his prowess, (who travels by a famous bird, the Garuḍa), possessing Svarajya Lakshmi, became like another Sun.

Krishna became like another Sun, who cures diseases and so is अमद, who makes men healthy and strong by rising in the East, who dries up all water sources in Summer, (who shines fiercely), and is well known for his movement in the sky.

कृतकामोऽथ गोभर्ता सव्यूढकमलासनः ।

भूतिधाम परं भेजे शंभुः शंभुरिवापरः ।।

(हरविजयं -43.292) 24 अर्थत्रयवाची

शम्भुः Siva, परं excessive, भूते ashes, धाम residence, कृत killed, सवी with sacrifice, यज्ञवान यजमान person for whom the sacrifice is conducted, ऊढ wore, आसवं aspect, कमल deer, कमलासन moon. शम्भुरच्युतो ब्रह्मा च.
अपर शंभु Achyuta, कृतकं crooked, अम go, गो Earth, भर्ता supporter, संसारस्य of nature, धाम abode. कृतकाम obtained his wishes, गोः speech, विभिः birds, swans, संपादित मनोरधाः कमल lotus, भूतेः of creation, धाम विषयं कारणं cause.

This verse applies equally to Siva, Vishnu and Brahma, giving three meanings. Sambhu, the killer of Kama, lord of the bull, Nandi, the person for whom all sacrifices are performed, who is adorned with the Moon and who is smeared with ashes, looked like another Siva.

Sambhu looked like Achyuta, who went disguised as Narasimha and in various other forms, who supports the Earth, who sits in the lotus posture, who is the protector of all creation and who is served with great difficulty.

Sambhu looked like another Brahma, who had obtained his desires, who is the lord of speech, who rides on a swan, who sits in a lotus and who is the cause of creation.

उपासते कृष्टिकृतोदयां यां जना सदाराधनमीहमानाः ।

शंभोः प्रसिद्धा तनुतां वहन्ती गौरी हितं सा भवतां विधेयात् ।।

(देवीशतकं -29) 25 अर्थत्रयवाची

सा गौरी Gauri, मृडानी Parvati, भवतां हितां विधेयात् you ensure our good, यां जना उपासते whom people worship, कृष्टीनां सूरीणां experts, कृत उदय manifest, सदा साराधनं सम्मुखीकरणं सेवां always worshipping in front, ईहमाना: काङ्क्षन्ता: desiring, शम्भो: तनुतां वहन्ती carrying the body of Siva, प्रसिद्धा famous.

सा गौरी वाणी Vani, Sarasvati, ईहितं विधेयतां fulfill or desires, शम्भो: Brahma's, अतनुतं अकृशतां वहन्ती does not diminish, प्रसिद्धा famous, तस्मिन्स्त्रीरूपेणापि सुव्यक्ता स्थिता वागिति भाव: the meaning is that even in the form of a woman she is the personification of speech uttered clearly, सतां साधूनां आराधनं चित्ताग्रहणं ईहमाना अभिलषन्त: always desiring to attract the minds of Sadhus.

सा गौरी भू: Earth, Bhudevi, व: ईहितं विधेयतां grant our wishes, यां जना उपासते अधिवतिष्ठन्ति whom people worship, सदारा: सकलत्रा: with their wives, धनं money, ईहमाना प्रार्थयमाना, क्ष्मा Earth, कृष्टिभि: कर्षकै: हलविलेखनै: farmers writing with ploughs, कृत उदय: कृत्यागम: , देवी च वाङ्ग्मयी मूर्तिरपिवाक्यार्थ: the meaning of the sentence is that Devi is also Speech and Earth.

In this verse by Anandavardhana (**800**) there are three meanings relating to Parvati, Sarasvati and Bhudevi.

May Parvati ordain what is good for us! You manifest yourself to great experts. All men pray to you always. You are famous for carrying the body of Siva.

May Sarasvati grant our wishes! You expand the mind of learned men. You are famous for holding Brahma and never, never wasting away.

May Bhudevi grant our wishes and those of our wives for wealth! The Earth is written with ploughs by farmers.

सुस्वदोनवमत्वेन सुवर्णाकृतिविग्रहः ।
नागरागप्रथात्यक्तो गिरीशो जयतादसौ ।।

(ईश्वरशतकं -39) 26 अर्थत्रयवाची

गिरीश: महादेव: Siva, सुखद: शोभनानि खानि ददाति he gives excellent food, अनवमत्वेन उत्कृष्टत्वेन by superiority, सु शोभनानां वर्णानां ब्राह्मणादीनां अक्षराणां वा आ समन्तात् कृति: सृष्टि: स सुवर्णाकृति: creates all Brahmins or letters, तादृशी

विग्रहः शरीरसंनिवेशा यस्य he has such a body, नागराजादीनां प्थया प्रसिद्ध्या त्यक्तो विरहितः सर्वाङ्गभूषणत्वात् he is adorned by Vasuki, the king of serpents
गिरीशः गिरीणां ईशः मेरुः Meru Mountain, King of Mountains, सु शोभनाः खदा गह्वराणि यस्य सः सुखदः a hill which has deep caves, नवोत्कृष्टा मा लक्ष्मीर्यस्य तद्भावेन उपलक्षितः which is considered to be like Lakshmi, सुवर्णमयी आकृतिर्यस्य which looks like gold, विविधानां वस्तूणां ग्रहो गाराहण यस्य च which has many valuable objects like gems, न अगराजप्रथात्यक्त पर्वतराज एव he is the king of mountains.
गिरीशः गिरि वाचि ईशः Brihaspati the Lord of Speech, नवमत्वेन सुखदः he gives happiness by novelty, "जीवः सप्तनवद्विपञ्चमगतः", तथा सुवर्णा शोभनवर्णाकृतिः यस्य तथाविधो विग्रहः संनिवेशो यस्य his body is splendid like gold, भासमानाकृतित्वात्, "बृहस्पतिर्भाजस्व" इति श्रुतिः, विशिष्टो ग्रहो वा विग्रहः splendid planet, नागराजस्य दन्तिनः प्रथया त्यक्तः he has been left behind by the magnificence of the elephant, गजवाहनत्वात् by reason of his riding an elephant, प्रथया अति उक्तो वा सर्वोत्कर्षपा वर्तनात् because his words are the best.

In this verse by Avatara Kavi (**1625**) there are three meanings to this verse which relate to Siva, Meru Mountain and Brihaspati.

Glory to Siva! He bestows happiness by providing food. He creates Brahmins and letters. His body is adorned with Vasuki, King of serpents.

Meru Mountain has beautiful, deep caves. It is golden. It has various valuable objects like gems. It is the King of mountains.

Glory to Brihaspati, Guru of Gods, Lord of Speech! He gives happiness by novelty. His body shines like gold. He rides an elephant. The planet Brihaspati is the best.

सन्तापसीतानलशुद्धदक्षिणो वृत्तः समानार्जुनयापनश्रिया ।
सुवर्णभृतोऽथ सुरासवासनो बभार सर्वेण पदेन रामताम् ।।

(कप्फिणाभ्युदयं -18.134) 27 अर्थत्रयवाची

This Sloka by Sivasvami (**800**) refers to the hero Kapphina, Arjuna and Rama equally.

विशदमहितकीर्तिश्रीप्रभावनिमग्नं

कलितगहनपापे दीर्घसंसारकूपे ।
कुरुतमुदितमेनं मारुते चन्द्रसूर्यौ
विधिहरिशितिकण्ठास्त्वं युवा यूयमद्य ।।

(मन्दामरन्दचम्पू -4.11) **28** अर्थत्रयवाची एकद्विबहुवचनवाची च

श्रीप्रभावनिमग्नं - 1.मारुतिपक्षे श्रीप्रभाव अनिमग्नं, त्वं, 2. चन्द्रसूर्यपक्षे श्रीप्रभौ अनिमग्नं, युवा, 3. विधि-हरि-शितिकण्ठपक्षे श्रीप्रभावाः अनिमग्नं, यूयं.

कुरुतमुदितं - 1.मारुतिपक्षे कुरु तं उदितं, 2. चन्द्रसूर्यपक्षे करुतम् उदितं, 3. विधि-हरि-शितिकण्ठपक्षे कुरुत उदितं.

विशद clear, spotless, प्रभाव might, dignity, supernatural power, निमग्नं immersed in, अनिमग्नं not immersed in, आनिमग्नं always immersed in, उदित Sunrise, Sunset, Moonrise, Moonset, मुदित glad, कलित furnished with, कलितगहनपापे having committed grievous sins, दीर्घसंसारकूपे in the deep well of Samsara.

In this remarkable Sloka by Krishna Kavi (**1650** the same set of words refer to singular, dual and plural numbers to relate to Hanuman, Chandra and Surya, as well as the triad of Brahma, Vishnu and Siva. Deliver me, who has committed grievous sins, from the deep well of Samsara is a common address.

Oh Maruti, you who are immersed always in the great clear renown of Sri Rama, do what is said.

Oh Chandra and Surya, your great, clear renown is never dimished! You arise and deliver me.

Oh Brahma, Hari and Sitikantha, you have great spotless, supernatural powers! Do what is gladdening.

This Sloka is thus both एकद्विबहुवचनवाची and अर्थत्रयवाची.

अर्धचतुष्टयवाची

ससत्त्वशाली समदत्त्वमाप्तो निबद्धमूलः स्थिरभूतिचर्चः ।
उत्सेधवानस्खलितः शुचित्वात्सत्रागराजश्रियमाप गुर्वीम् ।।

(हरविजयं -48.124) **29** अर्थचतुष्टयवाची

This Sloka of Rajanaka Ratnakara has four meanings. In the absence

of the commentary it has not been possible to give the translation.

क्लेशोन्माथकरी सतां भवहरानन्दैकहेतो गुरु-

र्माता त्वं जगतां भवन्ति विभवाः सर्वे तवानुग्रहात् ।

दुर्गे न क्वचिदेव सीदति जनस्त्वद्भक्तिपूताशयः ।

स्तुत्या भर्तुरभिन्नयेति विबुधैस्त्वं स्तूयसे श्रीरिव ।।

(देवीशतकं -103) 30 अर्थचतुष्टयवाची

अर्थवशाद्विभक्तिवचनलिङ्गविपरिणाम इति लक्ष्मीर्यथा भर्तुरभिन्नया स्तुत्या स्तूयते तथा त्वं स्तूयस इति । एवममूनि स्तुतिपदानि चतुर्णा नवभवानीकमलाक्न्तकमलानां योज्यन्ते । तत्रोपमानयोः कमलाकान्त-कमलयोस्तावत्स्तुतिप्रकारा व्याख्यायन्ते । चतुरर्थः ।।

Due to changes in meaning, case, number and gender, you are praised as Lakshmi is praised without a break by her husband. The words of praise are to be interpreted in four ways. The simile is also to be interpreted similarly. The letter भ is wrongly given as ध in the original in the second line.

इति पूर्वोक्तप्रकारापेक्षयां वर्तते with the hopes as expressed in the earlier Sloka, भर्तुरभिन्नया पत्युः सदृश्या equal to your husband, स्तुत्या नुत्या hymns, विबुधैः देवैर्मानिषिभिर्वा by Gods and men, श्रीरिव लक्ष्मीरिव like Lakshmi, स्तूयसे are praised.

हे श्रीः Oh Lakshmi, भवहरानन्दैकहेतोः संसारनिवर्तकस्य भगवतो विष्णोः Bhagavan Vishnu's, आनन्दे चित्ताह्लादने in pleasing his heart, एकहेतो एकनिमित्तभूते only mission, त्वं भवती you are, सतां साधूनां Sadhus, क्लेशोन्माधकरी अविद्याविनाशिनी destroyer of Avidya, तथा त्वं त्रयाणां लोकानां गुरुः प्रधानं you are the center of the three worlds, माता जननी mother, विभवाः सर्वे समृद्धिगुणाः Gunas leading to prosperity, तवानुग्रहाद् भवत्प्रसादात् by your favour, भवन्ति संपद्यन्ते happen, अन्यत् alternately, त्वद्भक्तिपूताशयो जनः भवत्सेवापवित्रीकृतमना लोकः men whose mind is purified by worshipping you, दुर्गे दुर्गतौ hardships, न क्वचिदेव न कुत्रचिदेव never, सीदति मज्जति drowns.

श्रीपतिस्तुत्या:, हे भवहरं संसारनिवर्तक विष्णो Oh Vishnu who prevent rebirth, तथा आनन्दैकहेतो so, you are the only reason for joy, त्वं सतां क्लेशोन्माथे अविद्याविनाशिने destroy the ignorance of Sadhus, करी हस्ती with an elephant, आनन्दैकहेतपत्वान्मोक्षप्रद इत्यर्थ: the meaning is that you give Moksha, तथा त्वं जगतां गरु: you are the Guru of the whole world, माता मापक: suitable for measuring, क्रभिर्कर्मैरिति भाव: in Karma, भवन्ति विभवा: सायुज्यादय: ultimate union with God occurs, सर्वे तवानुग्रहात् all are due to your favour, दुर्गे संसारबन्धने न क्वचिदेव सीदति जन: त्वद्भक्तिपूताशय: in the difficult bonds of life, your devotees are never in trouble.

तत्र भवान्या: तावत्, सतां लोकोन्माथकरी भव, हे दुर्गे विन्ध्यावासिनि Oh Durga, Vindhyavasini, हरस्यानन्दैकहेतो the only cause of joy of Siva

भर्तुर्गिरिशस्याधुना, हे भव Oh Bhava, हे हर Oh Hara, हे आनन्दैकहेतो Oh the only cause of joy, त्वं जगतां गुरु: you are the foremost in the whole world, माता हिंसिता destroyer, त्रैलोक्यसंहर्ता रुद्र इत्याम्नाय: the Vedas say that Rudra is the destroyer of the three worlds, तवानुग्रहात् by your favour, सर्वे विभवा: अणिमाद्या: ऋद्धयो भवन्ति Anima, Garima and other Siddhis are developed.

This Sloka refers to Durga, Lakshmi, Vishnu and Siva.

Oh Durga! Oh Vindhyavasini, dweller in the Vindhya Mountains! Like your husband, you are praised by Gods and men the way Lakshmi is praised, with words of adoration. As Lakshmi praises her husband you too praise your husband.

Oh Sri! Your sole purpose is to please Vishnu, who removes Samsara. You remove Avidya of Sadhus. You are the most important in all the three worlds. You are the Mother. All items of prosperity are obtained by your gift, or, men who are devoted to you are never drowned in difficult straits.

Oh Bhavahara! Oh Vishnu, who removes Samsara! You are the sole reason for happiness. By happiness, Moksha is meant. You remove the ignorance of good men. You are the foremost in the whole world. You measured the heaven and Earth with your feet in Vamanavatara. All great matters like ultimate union with God are your gift. In this difficult life your devotees are never sorry.

Oh Bhava! Oh Hara! You are the sole reason for happiness. You

are the Guru of the whole world. You are the destroyer of the three worlds. From your grace arise all Siddhis like Anima, Garima and all prosperity. The rest is the same as for Vishnu..

प्रतिपुरुषं सन्निहिताः कृत्यपरा विविधविकरणोपचिताः ।

बहुलार्थग्राहिण्यः प्रकृतय इव दुर्ग्रहा गणिकाः ।।

(कुट्टनीमतं -318) 31 अथचतुष्टयवाची

प्रकृतिस्तु सत्त्वरजस्तमसां साम्यमात्रके ।

स्वभावामात्यपौरेषु लिङ्गे योनौ तथाऽऽत्मनि ।। (विश्वलोचन) 32

अव्यक्तबुद्ध्यहङ्कारास्तन्मात्रादिपञ्चकम् ।

अष्टौ प्रकृतयस्त्वेताः सप्त च व्यक्ततामियात् ।। (सांख्यतत्त्वविवेचन) 33

एकादशेन्द्रियाणि च महाभूतानि पञ्च च ।

विकाराः षोडशैवैते न तु प्रकृतिताजुषः ।। (सांख्यतत्त्वविवेचन) 34

स्वाम्यमात्यसुहृत्कोषराष्ट्रदुर्गबलानि च ।

राज्याङ्गानि प्रकृतयः - ।। (अमरकोष) 35

न हि कश्चित्क्षणमपि जातु तिष्ठत्यकर्मकृत् ।

कार्यते ह्यवशः कर्म सर्वः प्रकृतिजैर्गुणैः ।। (भगवद्गीता -3.5) 36

चत्वारोऽर्थभेदाः अस्याः आर्यायाः । तत्र प्रथमः कोशानुक्तवैयाकरणपरिभाषितप्रकृतिपरः, द्वितीयः सांख्योक्तप्रधानापरनामकप्रकृतिपरः, तृतीयः स्वभावार्थकः, चतुर्थः राजनीतिसम्मतामात्यादिप्रकृतिपरः इति ज्ञेयम् ।।

प्रकृतिः । 1. अर्थावबोधहेतुः प्रत्ययविधानावधिभूतः शब्दविशेषः, नामधातुभेदेन द्विविधः प्रातिपदिक संज्ञकः । 2. सांख्योक्ताः अष्ट प्रकृतयः । 3. स्वभावः । 4. राज्याङ्गः ।।

कृत्यपराः । कृत्यप्रत्ययाः परा उत्तरस्था याभ्यस्ताः, प्रकृतिरेव कर्तृत्वमिति सांख्यसिद्धान्तात्, उल्लुण्ठनरूपस्वकार्यकुशलाः, कार्यविधायिन्यः ।।

विकरणानि । शबादि (दश विकरणाख्य) प्रत्ययाः, सत्त्वरजस्तमः साम्यावस्थारूपप्रकृतेः महत्तत्त्वादिरूपेण परिणामाः, स्तम्भस्वेदादि-

नानाविकाराः, शैत्यादिविकृतयश्च, विविधानि उपकरणानि ।।
अर्थः । द्रव्यः, वस्तु, अभिधेयः, प्रयोजनम् ।।

This Sloka in आर्या वृत्तं is from Kuttanimatam, also called Sambhalimatam, of Damodaragupta (**750**), who was the minister of King Jayapida of Kashmir. It is a manual for the guidance of prostitutes. A dancing girl, Malati, in Varanasi, was unable to attract lovers and sought the advice of an old procuress called Vikarala, whose advice is the subject matter of this Kavya in 1059 verses. The concluding verse expresses the hope that any one who reads this book will not fall into the clutches of rogues, prostitutes and procuresses.

There are four interpretations of the Sloka. One meaning is based on grammar, another on Sankhya philosophy, the third is the common meaning and the fourth is derived from statecraft. The Slokas in the commentary provide the authorities for the derivation of the meanings.

1. Straightforward meaning.

गणिका: वेश्या: courtesans, प्रकृतय: naturally, कृत्य actions to please men, परा dedicated to उपचिता: know special love adjuncts, गुणा: सत्त्व तम रज, विकरणानि इन्द्राण्यादिरतिबन्धा: special postures like that of Sachi, the wife of Indra, reputed to favour the inverted position.

वेश्या: go only near men. Their attempts and actions are intended to please men. They know special love adjuncts like इन्द्रायिणीबन्धः. It is exceedingly difficult to understand their emotions or to control them. It is hard to classify वेश्या:.

In the Bhagavadgita, Sri Krishna says that every man acts according to his गुणा: and he can never be inactive. The actions are strengthened by modifications like anger, greed and lust.

2. Sankhya meaning.

In Sankhya philosophy of Kapila there are 8 प्रकृतयः, natural states and 16 विकरणा: modifications, पुरुष is क्षेत्रज्ञ the man committed to action, परा beyond, अर्थ or वस्तु is object.

वेश्या: are close to पुरुष, who are persons immersed in actions, which are painful, pleasurable, delusive and so on, along with 18 modifications, grasping objects which can be seen and have a definite size. For that reason

they are difficult to understand.

3. Niti meaning.

कार्यविधयिन्य: In Niti Sastra there are seven organs of state like the ministers, forts, army, etc. called प्रकृतय:. विकरणानि difficult, उपकरणानि accessories, उपचिता: strengthened कृत्यपरा: those who lay down duties, दुर्ग्रहा: not easily conquered.

वेश्या: are arms of the state, who lay down duties which affect every man, depending on the usefulness of each and every one, strengthened by different accessories, the citizens alone having considerable wealth. So they are not easily conquered.

4. Grammatical meaning.

प्रतिपुरुषं प्रथममध्यमउत्तमपुरपुरुषा:, प्रकृति is a technical term for नामधातु, अर्थ meaning, कृत्यप्रत्यया: are तव्यादय:, विकरणप्रत्यया: are शप्-शनादय: like भवति and दीव्यति, उपचय: served, दुर् a prefix meaning bad, ग्रह् grasp, understand.

वेश्या: are near the first middle and superior पुरुषा:, beyond कृत्यप्रत्यया:, have many meanings explained and grasp the prefix दुर्.

अर्थबहुवाची

देव: पतिर्विदुषि! नैष धराजगत्या
निर्णीयते न किमु न व्रियते भवत्या? ।
नायं नल: खलु तवातिमहा नलाभो
यद्येनमुज्झसि वर: कतर: पुनस्ते? ।।

(नैषधं -13.33) 37 अर्थबहुवाची

This rare Sloka of Sri Harsha in वसन्ततिलका metre has five different meanings - नलपक्षे, इन्द्रपक्षे, अग्निपक्षे, वरुणपक्षे, यमपक्षे च.

Sarasvati speaks euphemistically in grandiloquent terms of Nala and four Gods in a single verse.

Nalapaksha

Oh, Nala is the protector of the Earth in the form of Nishadha Maharaja, who is to be your husband (or Nishadha Raja alone is your refuge). By knowing that, why do you not decide? Why do you not choose

him? This person is Nala. So he is to be chosen. If you do not do so, a very great hardship will result. Who is a better husband for you?

Indrapaksha

Oh Damayanti, who is capable of understanding my double meaning, why do you not decide that this person is not a king on this Earth but a God, and choose him? It is better to choose a God rather than a man, (or Indra, who cut off the wings of the mountains, he is your refuge), (or Indra, who is the Lord of the East). Why do you not choose him? Having decided so, why display devotion to God, choose him.

Agnipaksha

He is God Agni, whose वाहन is a goat. He is the ruler of the आग्नेय दिशा, North East direction. (The rest is as before).

Yamapaksha

He is God Yama, whose वाहन, the buffalo, tears up mountains with his horns and hoofs. He is the ruler of Dharma. (The rest is as before).

Varunapaksha

He is God Varuna, the Lord of Water, which is essential for the existence of all moving and static creatures. He is not Nala, because, unlike Nala, he is lustrous. He looks like Nala. Who is better than these Gods? It is difficult to locate the real Nala.

द्वि- त्रिसन्धानकाव्यं

There is a variety of poetry called द्विसंधानकाव्य like Kaviraja Pandita's (**1175**) Raghavapandaviyam, where each verse gives two different meanings and the Kavya can be taken to narrate two stories, Ramayana and Mahabharata. त्रिसंधानकाव्य like Chidambara Kavi's (**1600**) Raghava-yadavapandaviyam similarly give three meanings for three stories. पञ्चकल्याणचम्पू of Chidambara Kavi, an unpublished work in the Government Oriental Manuscript Library in Chennai (transcribed in 1919-20 from a palm leaf manuscript), gives the description of the marriage of five Gods, Rama, Krishna, Kartikeya, Narayana and Siva in शार्दूलविक्रीडिता वृत्तं. In Sapta-sandhana Mahakavya in nine cantos, Meghavijayagani (**1675**) applies each verse to seven Tirthankaras, Vrishabhanatha, Santinatha, Parsvanatha, Neminatha, Mahavirasvami Krishna and Baladeva. Somaprabha's (**1175**) Satarthakavya gives one hundred meanings for one verse.

7. च्युतकम्

रसस्य परिपन्थित्वान्नालङ्कारः प्रहेलिका ।
उक्तिवैचित्र्यमात्रं सा च्युतदत्ताक्षरादिका ।।

(साहित्यदर्पण -10.17) 1

In Visvanatha's view, Prahelika is not an Alankara as it has no sentiment. च्युत, dropping a letter, दत्त, adding a letter, च्युतदत्ताक्षरा, dropping as well as adding a letter, are considered mere cleverness of expression.

आकारचित्रं पद्मच्छत्रचामरस्वस्तिककलशहलमुसलादिबन्धैरनेकधा । गतिचित्रं गोमूत्रिकातुरगगजपदादिभिर्भवति । स्वरेण स्वराभ्यां स्वरैर्वा चित्रं स्वरचित्रम् । स्वरत्रयं यावच्चित्रकस्य दुष्करत्वं सम्भवति । स्वरत्रयादूर्ध्वं किं चित्रम् । तथा मात्राच्युतकबिन्दुच्युतकावपि स्वरचित्रभेदः । तथा व्यञ्जनचित्रं एकव्यञ्जनद्विव्यञ्जनत्रिव्यञ्जन-चतुर्व्यञ्जनबन्धं यावद्व्यञ्जनचित्रं, न तत्परं सुकरत्वात् । अक्षरच्युतकं व्यञ्जनचित्रभेदः । (वाग्भटालङ्कार -4.7)

Vagbhata classifies चित्रं into four parts. आकारचित्रं includes shapes like lotus, umbrella, Chamara, Svastika, vessel, plough, pestle and others.

गतिचित्रं comprises गोमूत्रिका, गजपद, तुरगपद and others.

स्वरचित्रं deals with composing verses using up to three vowels. More than three is not Chitram. मात्राच्युतकं and बिन्दुच्युतकं are varieties of स्वरचित्रं.

व्यञ्जनचित्रं makes verses with one two, three or four consonants. अक्षरच्युतकं is a variety of व्यञ्जनचित्रं.

अक्षरच्युतकं

संख्ये परासुं सुरलोकनारी प्रवीरमादाय सरागिचेताः।

सुमेरुकुञ्जं प्रविवेश चारुपियालसालं रमणाभिलाषात् ।।

(हरविजयं -48.33) 2 अक्षरच्युतकं

The Goddess brought the axe bravely and with pride to the battle. She entered the pleasant cave of Sumeru Mountain, desiring relaxation. This is अक्षरच्युतकं.

अर्थेनाच्युतवर्णस्य च्युतवर्णपदस्य चेत् ।
अर्थस्य चारु साधर्म्यमक्षरच्युतकं हि तत् ।।(चित्ररत्नाकर -4.1) 3

Chakrakavi (**1625**) was a poetic prodigy, who wrote Chitraratnakara, dealing with चित्रकाव्या:, for the purpose of स्वस्य पाण्डित्यस्य प्रदर्शनं, for showing off his learning. Great ingenuity is displayed in the arrangement and combination of letters forming different words or senses. Only शब्दचित्रा: are dealt with in humorous verses composed in an enigmatical manner. Each verse is in the form of प्रश्नोत्तरं, question and answer. Roughly ten examples are given for each type. When the meaning of the Sloka from which one letter or vowel is dropped remains the same as or is different from that of the original word, it is अक्षरच्युतकं.

साकमच्युतवर्णेन साधर्म्यं कथितं यदि ।
च्युतवर्णस्य तत् प्राहुरक्षरच्युतकं बुधाः ।। (चित्ररत्नाकर -4.2) 4

Learned men say that it is अक्षरच्युतकं, when there is साधर्म्यं, correspondence, between the word and its modification with a letter left out.

बिन्दुमात्राव्यञ्जनानां च्यतौ लक्षणमुन्नयेत् ।
एवमच्युतबिन्द्वाद्यैस्तेषां साधर्म्यमीर्यते ।। (चित्ररत्नाकर -4.3) 5

When there is साधर्म्यं between the word and its modification when a बिन्दु or मात्रा or व्यञ्जन is left out, it is called बिन्दुच्युतकं or मात्राच्युतकं or व्यञ्जनच्युतकं.

There are three types of अक्षरच्युतकं in which the letter left out is in the beginning, middle or the end. Examples of each type are given.

अक्षरच्युतकं च्युतादीनि

पयोधरभराक्रान्ता संनमन्ती पदे पदे ।

पदमेकं न का याति यदि हारेण वर्जिता ।।

(सरस्वतीकण्ठाभरणं -2.358) 6 अक्षरच्युतकं च्युतादि

अत्र विहङ्गिका काहारेण वर्जिता न यातीति वक्तव्ये हारेण वर्जिते-त्युक्तम् । अतः का इत्यक्षरस्य च्युतत्वाच्च्युताक्षरेयम् ।।

Burdened by her heavy breasts (or, by the heavy pot of water), she bends at every step. She does not take one step if she does not have the necklace. काहारेण, without a bird, parrot, is intended by joining का with हारेण. Bhoja clarifies that this is अक्षरच्युतकं च्युतादिः and not प्रहेलिका.

महानपि सुधीरोऽपि बहुरत्नयुतोऽपि सन् ।

विरसः कुपरीवारो नदीनः के सेव्यते ।।

(विदग्धमुखमण्डनं -4.65) 7 अक्षरच्युतकं च्युतादि

Who resides in the Ocean, the Lord of rivers, which is expansive, very frightful, contains many gems, has a very salty taste, and has a bad retinue (of crocodiles and sharks)? Drop the first न in नदीनः and you are left with दीनः. which alters the meaning. Who serves a man, who is honoured, brave (or learned) and has many excellent companions, but who is poor, has no affection and has a bad retinue?

कुर्वन्दिवाकराश्लेषं दधच्चरणडम्बरम् ।

देव यौष्माकसेनायाः करेणुः प्रसरत्यसौ ।।

(वाग्भटालङ्कार -4.13) 8 अक्षरच्युतकं च्युतादि

Oh Maharaja, what is to be said of the huge size of your elephants! They embrace the sky and kiss it with their trunks and, showing off the splendour of the army, move about here and there. Here, if you drop क in करेणु, a different meaning is obtained. Oh King, the dust raised by the advance of your army reaches the sky and obscures the Sun. The ferocity of

your army in the battle is increasing. This Sloka is given as an illustration by Bhanuchandra in his commentary on Kadambari.

अधिष्टितं द्विजकुलैः शाखिभिः शिखिभिर्लसत् ।

सुमनोनिवहामोदं पुष्यत् तद् भासते वनम् ।।

(चित्ररत्नाकर -4.4) 9 अक्षरच्युतकं च्युतादि

अत्र परिच्छेदे अक्षरच्युतकादीनां चित्राणां प्रश्नोत्तरात्मकत्वं नास्ति ।

The forest was pleasant with fresh buds sprouting on the branches of the trees and the groups of Brahmins assembled there. सवनं and वनं keep the meaning intact, with the latter word being formed by dropping one letter from the former. This is अक्षरच्युतकं च्युतादिः. In this chapter there is no प्रश्नोत्तरं.

दधदुद्दामसौरभ्यप्रफुल्लकमलोत्करम् ।

हंसश्रियं तथा बिभ्रदधिकं भासते सरः ।।

(चित्ररत्नाकर -4.5) 10 अक्षरच्युतकं च्युतादि

The lake is full of splendour with many lotuses blooming in it and the beauty of the swans in it. The साधर्म्यं is between वासरः and सरः. The use of दधत् and बिभ्रत् which are पुंनपुंसकलिङ्गं is चमत्कारकारी.

मृगैः खगैर्नगैर्नागैर्युक्तं च नरवानरैः ।

सरित्सरोद्रिसहितं वनमेतत् प्रकाशते ।।

(चित्ररत्नाकर -4.6) 11 अक्षरच्युतकं च्युतादि

This forest is wonderful with deer, birds, elephants, serpents, men and monkeys as well as lakes and mountains. The साधर्म्यं is between भुवनं and वनं.

प्राणिहिंसापरो बिभ्रद् वाञ्छां रुधिरभोजने ।

धत्ते प्रकृत्या तीक्ष्णत्वं शरो लोकभयङ्करः ।।

(चित्ररत्नाकर -4.7) 12 अक्षरच्युतकं च्युतादि

The arrow, which is sharp by nature, strikes terror in the whole world as it takes away lives and is satisfied only with a meal of blood. The साधर्म्य is between आशर and शर.

अतृप्तत्वं दधल्लोकैराहृतैरखिलैरपि ।
बिभ्रच्चलत्वं क्रूरत्वं मनो याति समन्ततः ।।

(चित्ररत्नाकर -4.8) **13** अक्षरच्युतकं च्युतादि

The wayward mind wanders everywhere, dissatisfied with the whole world. The साधर्म्य is between शमन and मन.

अक्षरच्युतकं च्युतमध्यानि

सुशीलः स्वर्णगौराऽङ्गः पूर्णचन्द्रनिभाननः ।
सुगतः कस्य न प्रीतिं तनोति हृदि संस्थितः ।।

(विदग्धमुखमण्डनं -4.66) **14** अक्षरच्युतकं च्युतमध्यं

Endowed with virtues, with limbs of the colour of gold, with a face like the full Moon, Buddha, सुगतः, produces love in one's heart. Drop ग in सुगतः and you are left with सुतः, son, to whom all the adjectives apply.

प्रतापभूम्ना सहितो हेतिसंहतिसङ्कुलः ।
सदागमविरुद्धत्वं बिभ्रद्दावः स वर्तते ।।

(चित्ररत्नाकर -4.9) **15** अक्षरच्युतकं च्युतमध्यं

This forest fire with its intense blaze and its capacity for creation and destruction is against the Vedas. The साधर्म्य is between दानवः and दावः.

निजसञ्चारतो देशं परिपूतं समाचरन् ।
जवेन महता युक्तो वायुरायाति सम्प्रति ।।

(चित्ररत्नाकर -4.10) **16** अक्षरच्युतकं च्युतमध्यं

The wind is now blowing with great velocity filling the entire country. The साधर्म्य is between वातायुः and वायुः .

नूतनाम्भोधरच्छाय: सर्वलोकभयावह: ।

निगृहीत: पुरा क्षिप्रं कालस्त्रिपुरशासिना ।।

(चित्ररत्नाकर -4.11) 17 अक्षरच्युतकं च्युतमध्यं

Siva quickly caught Yama, who looked like a new black cloud and who terrorised the whole world. The साधर्म्य is between काकोल:, poison and काल:, Yama.

मरुद्वसनदक्षाणां भोगिनां वसती: शुभा: ।

चन्दनद्रुमयीस्तन्वन् मय एष विराजते ।।

(चित्ररत्नाकर -4.12) 18 अक्षरच्युतकं च्युतमध्यं

Maya is reigning there with snakes expert in living on air in sandalwood trees. The साधर्म्यं is between मलय and मय.

अक्षरच्युतकं च्युतान्तं

उपास्यमानोऽविरतं सामोदै: सुमनोगणै: ।

घनसङ्गनिभश्रीक: केश: स्फुरति सम्प्रति ।।

(चित्ररत्नाकर -4.13) 19 अक्षरच्युतकं च्युतान्तं

The thick and glossy hair is now decorated endlessly with many pleasant flowers. Another meaning applies to Vishnu. Kesava is adored without a break by many good people assembled in large numbers. The साधर्म्यं is between केशव: and केश:.

बिन्दुच्युतकं

तस्मिंस्तदा भास्वति चन्द्रचारुनिशातहेतौ युधि जृम्भमाणे ।

विशीर्यमाणं ददृशे सुरारे: सैन्यान्धकारं त्रिदिशाधिनाथै: ।।

(हरविजयं -48.71) 20 बिन्दुच्युतकं

When he was shining there like that, with the Moon pleasantly destroying the darkness, the battle intensified. The Gods saw the destruction of the army of the enemy of the Gods.

सुश्यामा चन्दनवती कान्ता तिलकभूषिता ।
कस्यैषाऽनङ्गभूः प्रीतिं भुजङ्गस्य करोति न ।।

(विदग्धमुखमण्डनं -4.61) 21 बिन्दुच्युतकं

Which libertine, (भुजङ्ग, षिङ्ग), is not pleased by the splendid, youthful maiden, (श्यामा, यौवनमध्यस्ता), who is adorned with sandalwood paste and other unguents and who is the abode of Kama? By dropping ङ, which is equal to an अनुस्वर, in अनङ्गभूः, and ignoring अ, you have नगभूः, mountainous terrain. The meaning is different now. Which mountain (Malaya), resplendent with Sandal and Tilaka trees, does not please a serpent?

यथा सत्प्रसवः स्निग्धः सन्मार्गविहितस्थितिः ।
तथा सर्वाश्रयः सत्यमयं मे बकुलद्रुमः ।।

(विदग्धमुखमण्डनं -4.62) 22 बिन्दुच्युतकं

My Bakula tree, with glossy, beautiful blossoms, growing on the side of a good road, is patronised by all travellers. Dropping the बिन्दु in अयं and changing ब to व, you have अयमेव कुलद्रुमः, the scion of the race. Now the Sloka has a different meaning. Born in a high family, friendly, following the best practices, this scion of our race is the refuge of all men.

सहंसा नलिनी ताराशारिता गगनावनिः ।
शोभते भूमिपालानां सभा च विबुधाश्रिता ।।

(काव्यानुशासनं -5) 23 बिन्दुच्युतकं

The monarch's court is splendid with many learned men. It looks like lotuses mingled with Hansa birds or the star spangled sky. By dropping the Bindu in सहंसा we have सहसा विकसा, blossomed. The साधर्म्यं is between सहंसा and सहसा.

धर्माधर्मविदः साधुपक्षपातसमुद्यताः ।
गुरूणं वञ्चने निष्ठा नरके यान्ति दुःखिताम् ।।

(वाग्भटालङ्कार -4.11) 24 बिन्दुच्युतकं

The common meaning, where पात is understood as पतने, fall or destruction, is as follows. Men who know Dharma and Adharma, who are bent on destroying good people, and who are bent on deceiving elders, will be sorry in Naraka. By dropping the बिन्दु in वञ्चनं, and splitting नरके into नर and के, while understanding पात as on the side of, the meaning is completely reversed. Which man, knowing Dharma and Adharma, who favours good people and listens to the advice of his elders, will go to Naraka? It signifies that they will not go to Naraka. Dropping the बिन्दु or अनुस्वर is बिन्दुच्युत विचित्रकाव्यः.

Mallinatha (**1400**) gives the above Sloka as an illustration of च्युताक्षरा to the Sloka from Sri Harsha quoted below.

चकास्ति बिन्दुच्युतकातिचातुरी घनाश्रुबिन्दुस्त्रुतिकैतवात्तव ।

मसारसाराक्षि, ससारमात्मना तनोषि संसारमसंशयं यतः ।।

(नैषधं -9.104) 25 बिन्दुच्युतकं

In this Sloka, Sri Harsha (**1250**) praises the extreme cleverness in the विचित्रवाक्यभेदः, बिन्दुच्युतकं. Oh lady with eyes like the best sapphires, by shedding copious false tears very cleverly, like Binduchyutakam which is a clever Vichitravakyabheda, you shine brightly. Certainly, you will by yourself, make the family संसार, a very strong one ससार, by dropping the अनुस्वर as in बिन्दुच्युतकं..

प्रदर्शयन्नतितरां विग्रहेषु निजं बलम् ।

अगदो भासते येन पररुक् प्रसभं हता ।।

(चित्ररत्नाकर -4.14) 26 बिन्दुच्युतकं

The medicine, अगदः, is showing its real great strength in its war with the disease, which it cured. The साधर्म्यं is between अङ्गदः, the son of Sugriva and अगदः.

कामं द्विषन् द्विजगणान् मायया पीडयन् मुहुः ।

शबरस्तिष्ठति क्रूरो निन्दितो बुधमण्डलैः ।।

(चित्ररत्नाकर -4.15) 27 बिन्दुच्युतकं

The Sabara, tribal, is again harassing the Brahmins by deceit. He hates them. He is cruel and is spoken ill of by learned men. The साधर्म्यं is between शम्बरः and शबरः.

स्वेदाम्बुभिः स्मरभवैर्युक्तेन वरपाणिना ।
प्रगृहीते करे वध्वाः कटको भासतेतराम् ।।

(चित्ररत्नाकर -4.16) 28 बिन्दुच्युतकं

The gold on the bride's hands, which are clasped in the bridegroom's hands with passion and with drops of perspiration, is shining. The साधर्म्यं is between कण्टकः and कटकः.

जनयन्तः सुखं निद्रां जनानां निजसेवया ।
कबला मार्दवोपेता जयन्ति रुचिशालिनः ।।

(चित्ररत्नाकर -4.17) 29 बिन्दुच्युतकं

The morsel of food produces pleasant sleep. It overpowers experts in taste. The साधर्म्यं is between कम्बलः, woollen blanket, and कबलः.

लङ्कापुरे यदुद्यानभजनं कपिना कृतम् ।
अश्रेयसो निदानं तदासीन्नक्तञ्चरप्रभोः ।।

(चित्ररत्नाकर -4.18) 30 बिन्दुच्युतकं

What the monkey did in the garden in Lankapuri was really insulting to Ravana. The साधर्म्यं is between भञ्जनं and भजनं.

दरं दधानोऽविरतमरिणा सङ्गतः पुनः ।
लोकेऽतिरिक्तो वीर्येण भगवानेष भासते ।।

(चित्ररत्नाकर -4.19) 31 बिन्दुच्युतकं

The Lord is radiant, again attacking the enemy with immense courage. The साधर्म्य is between भङ्गवान् and भगवान्.

सञ्चारं रचयन् शश्वद् विपुले वियदङ्कणे ।

अन्वितः पत्रवत्त्वेन विभाति पतगो भृशम् ।।

(चित्ररत्नाकर -4.20) 32 बिन्दुच्युतकं

The bird flew everywhere in the wide arena. It is radiant with wings. The साधर्म्य is between पतङ्ग and पतग.

असिदारितभूपालगजवाजिभटावलिः ।

अतिरक्तां महीं कुर्वन् सगरोऽसौ विभासते ।।

(चित्ररत्नाकर -4.21) 33 बिन्दुच्युतकं

King Sagara is painting the world red with the king's elephants, horses and infantry armed with swords. The साधर्म्य is between सङ्गर and सगर.

चिकीर्षितं यद्गुरुणा यद्बुधेन विधित्सितम् ।

जनस्य निघ्नंस्तच्छ्रेयो मद एष विराजते ।।

(चित्ररत्नाकर -4.22) 34 बिन्दुच्युतकं

Mada, pride, is radiant doing good to people which is desired by his teacher and laid down by Budha The साधर्म्य is between मन्द and मद.

उत्पादितमहानादाः कस्मांश्चित्कारणे सति ।

मनोहरतराकारा घटा राजन्ति सम्प्रति ।।

(चित्ररत्नाकर -4.23) 35 बिन्दुच्युतकं

For some reason, now the pot, having a very pleasant shape, is producing a very loud sound. The साधर्म्य is between घण्टा, bell, and घटा.

साहसेनाश्रिता पद्मालयेन जलदात्यये ।

अर्णवस्याभिसरणे रहो मुह्यति वाहिनी ।।

(काव्यकल्पलतावृत्तिः -3.188) **36** बिन्दुच्युतकं

सानुस्वारवर्णेषु निरनुस्वारीकृतेष्वपि येषां शब्दानामर्थो मिलति तैर्बिन्दुच्युतं स्यात् ।

Bravely occupying the clouds, the army was bewildering to the senses, secretly imitating the Ocean. The साधर्म्यं is between हंस and हस, and रंह and रह.

विशिष्टद्रव्यघटितं दोषान्तगमनोचितम् ।
सेव्यमानं महारुग्भिरङ्गदं तन्वि रोचते ।।

(कवीन्द्रकर्णाभरणं -4.5) **37** बिन्दुच्युतकं

विशिष्टद्रव्य costly objects like gems, दोषा बाहुः arms, रुक् कान्तिः brilliance, अङ्गद with limbs, armour, अगदं a medicine for which द्रव्यं, ingredients, are पारद mercury, etc. दोषाः ills like Vata, Pitta, रुक् disease.

The girl was resplendent with her wrists adorned with gem-studded gold bangles. Her arms were splendid with great radiance. By dropping the Bindu in अङ्गद you have अगद. The meaning changes completely. The medicine has special ingredients like mercury. It is a cure for Doshas like Vata. It is excellent and is to be used for difficult diseases of the body.

रजनीरमणस्तदङ्गजान्तरवृत्त्या गणनीयतां गतः ।
सखि कुञ्ज इव स्वसङ्गमाद्बुधमप्यन्यथयन्विभाव्यते ।।

(कवीन्द्रकर्णाभरणं -4.5) **38** बिन्दुच्युतकं

रजनीरमण जारः adulterous lover at night, अङ्गज Kama, अन्तरवृत्त्या अनुरोधेन help, गणनीयता आदरणीयत्वं to be respected, कुज भौमः Bhauma, रजनीरमण Moon, अङ्गज Budha, son of the Moon, सोमभौमबुधेत्यादिक्रमेण ग्रहाणां गणनीयत्वात् the planets are usually counted Soma, Bhauma, Budha, etc., "क्षीणेन्द्वर्कमहीसुतार्कतनयाः पापा बुधस्तैर्युतः" इति ज्योतिषोक्तिः in Astrology it is said that Budha is पापग्राह removes sins, when it is in Bhauma Yoga.

The passionate adulterous lover went respectfully with the Sakhi who said, "Like the bower, he surpasses the planet Budha by joining you". By dropping the Bindu from कुञ्ज you have कुज. The meaning changes. Among the planets Budha, the son of Chandra, comes between Chandra and Bhauma. Budha removes sins when it is in conjunction with Bhauma.

विसर्गच्युतकं

महीरुहो विहङ्गानामेते हृद्यैः कलापिनाम् ।
विरुतैः स्वागतानीव नीरवाहाय कुर्वते ।।

(विदग्धमुखमण्डनं -4.63) 39 विसर्गच्युतकं

This tree, with the pleasant sound made by peacocks, appears as though it is welcoming the clouds. By dropping the विसर्ग after हृद्यैः, you have हृद्यैकलापिनः, प्रियं मुख्यं शब्दायन्ति.

अगस्त्यस्य मुनेः शापाद् ब्रह्मस्यन्दनमास्थितः ।।
महासुः खात्परिभ्रष्टो नहुषः सर्पतां गतः ।।

(विदग्धमुखमण्डनं -4.64) 40 विसर्गच्युतकं

The great King Nahusha, seated in a palanquin carried by Brahmins, the Saptarshis, lost his place in heaven and became a python because of Rishi Agastya's curse. Dropping the विसर्ग at the end of महासुः, and adding it to the next word, you have महासुखात्, from the great happiness (of being Indra).

पयोदसमये जाते प्रचलाः कीरराजयः ।
पश्याधुना विदधते स्वपभैर्हरिता दिशः ।।

(कवीन्द्रकर्णाभरणं -4.5) 41 विसर्गच्युतकं

पयोदसमय in the rainy season, कीरराजयः groups of parrots, हरित green, प्रचलाः उल्लासविशेषयुक्ताः happily flying, प्रचला प्रचलाकी peacocks.

In the rainy season, droves of parrots are seen happily flying, displaying green colour with their wings. By dropping the Visarga from प्रचलाः you have प्रचला. The meaning changes. जाते is to be read as अजाते.

The rainy season is over, that is it is Winter. Peacocks are magnificent.

कलाः पिबन्निशाभर्तुरिव कान्ते विधुंतुदः ।

विभाति केशपाशस्ते कुन्दकुड्मलगुम्फितः ।।

(कवीन्द्रकर्णाभरणं -4.5) 42 विसर्गच्युतकं

राहुकेशपाशयोः उपमानोपमेयभावः । कलानां कुन्दमुकुलानां च बिम्बप्रतिबिम्बभावः। "कलाः" इत्यत्रविसर्गत्यागे कलापिवन्मयूरस्येवेत्यर्थः। "तत्र तस्येव" इति वप्रत्ययः । निशाभर्तुश्चन्द्रस्य समीपवर्ती राहुरित्युपमान्तरम्। अन्यत्र राहोरदृश्यत्वाद्विशेषणोपादानम् ।।

कुन्दकुड्मल कुन्दमुकुलानां Kunda flowers, कलापिवन् peacock, विधुन्तुदः Rahu, निशाभर्तुः Moon.

Lover, your hair locks with bunches of Kunda flowers are shining like Rahu drinking the digits of the Moon. By dropping the Visarga in कलाः and adding it to the next word you have कलापिवन्, like a peacock. Now the meaning changes. Your hair is shining like a peacock in Moonlight when Rahu is absent.

मात्राच्युतकं

योधस्य तस्मिन्समरे तदानीं विनिघ्नतोऽरातिचमूः स्वधाम्ना ।

भास्वानपि स्फारतरप्रतापो न साम्यमालम्बत चारुदोष्णः ।।

(हरविजयं -48.21) 43 मात्राच्युतकं

In that battle, the warrior having broken the concentration of the enemies by his own prowess, and his valour expanding, even the Sun did not equal his beautiful arms.

महाशयमतिस्वच्छं नीरं सन्तापशान्तये ।

खलवासादतिश्रान्ताः समाश्रयत हे जनाः ।।

(विदग्धमुखमण्डनं -4.59) 44 मात्राच्युतकं

Oh men, the remedy for the distress caused by living in the threshing field, खल, is very clear water. By dropping ई in नीरं, the meaning changes.

Oh men, to ward off the distress caused by associating with evil men, खल, take refuge in a great man, नर.

तुषारधवलः स्फूर्जन्महामणिधरोऽनघः ।

नागराजो जयत्येकः पृथिवीधरणक्षमः ।।

(विदग्धमुखमण्डनं -4.60) 45 मात्राच्युतकं

Oh Sesha, who is without an equal, who is clean like snow, who is bereft of sin, who bears sparkling germs, you are capable of upholding the Earth. By dropping आ in नाग, you have नगराज, the king of mountains. Now, the Sloka has a different meaning. Oh Himalaya, you are clean like snow, possess many gems, are blameless and can uphold the Earth.

मूलस्थितिमधः कुर्वन्यात्रैर्जुष्टो गताक्षरैः ।

विटः सेव्यः कुलीनस्य तिष्ठतः पथिकस्य सः ।।

(वाग्भटालङ्कार -4.10) 46 मात्राच्युतकं

Is a person, who defies the family customs, who is licentious, who is not learned and is fit only to act as a Vidushaka in a play, qualified to be served by virtuous men? The answer is "No". Here, if the vowel इ is dropped in विट, it becomes वट and there is a second meaning, The banyan tree spreads its roots from above to the ground and has fresh leaves. It is to be cherished by travellers, who sit in its shade. This verse is quoted by Bhanuchandra in his commentary on Bana's Kadambari, page 24.

भूतियोजितभर्तव्यः कृपाणाक्रान्तमण्डलः ।।

महापदशुभावास त्वत्समः कुपतिः कुतः ।।

(काव्यानुशासनं -5) 47 मात्राच्युतकं

How does a person like you, who acquired a vast territory by the strength of your sword, who rules with consideration and is living happily after crossing many dangers behave like a bad king? By dropping the long vowel in कृपाण we have कृपण pitiful.

प्रकृष्टताया देशस्य यो बिभर्ति निदानताम् ।

आकाशसदृशच्छायः कासरोऽयं विराजते ।।

(चित्ररत्नाकर -4.24) 48 मात्राच्युतकं

This lake really is the best in the country, resplendent with a shade of colour like the sky. The साधर्म्यं is between कासर and कासार.

मनोहरवनोपेतो निरुद्धवियदङ्कणः ।
पृथुलत्वं पुनर्बिभ्रद्भासतेऽसौ धराधरः ।।

(चित्ररत्नाकर -4.25) 49 मात्राच्युतकं

This mountain has beautiful forests and broad expanses of open ground. It is extensive and charming. The साधर्म्यं is between धराधरः and धाराधरः.

अनन्ताहितसञ्चाराः शिञ्जन्मञ्जुलभूषणाः ।
नखरश्रीयुता भान्ति चरणा मार्दवान्विताः ।।

(चित्ररत्नाकर -4.26) 50 मात्राच्युतकं

The feet are well decorated, massaged and have beautiful toe nails. They go everywhere. The साधर्म्यं is between चरणा and चारणा.

प्रालम्बविलसत्तेजोहारिनिर्भरविक्रमः ।
गोधूलिधूसरतनुर्बल एष विराजते ।।

(चित्ररत्नाकर -4.27) 51 मात्राच्युतकं

The strong man has dust all over his body, has great courage and is radiant. The साधर्म्यं is between बल and बाल.

पद्मासनं विदधती मुखभासा मनोहरा ।
जनयन्ती स्मरं भर्तुर्भासते नितरां रमा ।।

(चित्ररत्नाकर -4.28) 52 मात्राच्युतकं

The damsel with a pleasant face is sitting in Padmasana inducing

great love in her husband. The साधर्म्यं is between रमा and रामा.

चञ्चरीकावलिश्यामा वनौघाकलितस्थितिः ।

नेत्रासेचनकश्रीका कलिका भ्राजतेतराम् ।।

(चित्ररत्नाकर -4.29) 53 मात्राच्युतकं

The flower bud is cooling to the eyes, looking like a swarm of black bees at a time when the trees are blossoming. The साधर्म्यं is between कालिका and कलिका.

कुन्देन्दुहिमगौरश्रीर्लसद्गुणगणान्वितः ।

हरो विभाति सुदृशां हृदयङ्गमतां दधत् ।।

(चित्ररत्नाकर -4.30) 54 मात्राच्युतकं

Siva is splendid with a beautiful aspect warming the heart as there is the effulgence of the full Moon. The साधर्म्यं is between हार and हर.

विलसत्पुण्डरीकेण वनौघेन विराजितम् ।

अध्यासितं हंसकुलैर्दृश्यते सरितां कुलम् ।।

(चित्ररत्नाकर -4.31) 55 मात्राच्युतकं

The rivers are splendid with lotuses, expanses of water and inhabited by flocks of Hansa birds. The साधर्म्यं is between कूलं and कुलं.

अदितेः प्रीतिमातन्वन्सञ्चारं कलयन्दिवि ।

छायया सहितोऽजस्त्रं सुर एष विराजते ।।

(चित्ररत्नाकर -4.32) 56 मात्राच्युतकं

The God (Surya), gladdening the heart of Aditi, is always moving in the Heaven accompanied by Chhaya (shade). The साधर्म्यं is between सूरः and सुरः.

नवाम्भोदनिभच्छायो महाभोगविराजितः ।

विभूषितो रत्नरुचा नगोऽयं दृश्यते पुरः ।।

(चित्ररत्नाकर -4.33) 57 मात्राच्युतकं

The mountain, coloured like a new black cloud, with large snakes and sparkling with flowers, is in front. The साधर्म्य is between नाग and नग.

ताडङ्काश्रितशृङ्गारा सारगानचलेक्षणा ।
आलोकितापि लोकस्य मनो हरति कामिनी ।।

(काव्यकल्पलतावृत्तिः -3.188) 58 मात्राच्युतकं

The young woman steals the hearts of all men who just look at her. She is well decorated with an ear-ring. The साधर्म्यं is between ताडङ्क, ear ring, and सारङ्ग, spotted deer

देशान्तरावृतान् भावान् कालातीतानपि स्फुटम् ।
केवलं ज्ञानतो योगी प्रत्यक्षानिव वीक्षते ।।

(काव्यकल्पलतावृत्तिः -3.5) 59 मात्राच्युतकं

You are clearly expounding items which are very old and located in different countries. By sheer knowledge, a Yogi sees as if the object is present in front of him. By dropping ए in केवलं, you have कवलं, a morsel of food. The second line means: the Yogi sees the morsel of food present in front of him.

मुक्तात्मकमतिस्वच्छं तारनायकभूषितम् ।
हारं धन्याः प्रपश्यन्ति कान्ताहृदयसंगतम् ।।

(कवीन्द्रकर्णाभरणं -4.5) 60 मात्राच्युतकं

नायक हारमध्यमणि the central gemstone in a necklace, तार शुद्ध clear, pure, तारनायक Moon, हारं of Hara, Siva, मुक्तात्मक with pearls, personification of Paramatma.

Fortunate people see the pearl necklace, with a gem devoid of a blemish forming the center piece, adorning the chest of the maiden. By dropping आ, हारं becomes हरं. The meaning changes. Fortunate people see Hara, Siva, who is the personification of Paramatma, accompanied by his wife, Parvati, and adorned with Chandra.

बिभ्रते सुरभितां सुकुमारमाकलयते मधुराय ।
स्पार्शनेन हरते परितापं सारसाय बहवः स्पृहयन्ति ।।

(कवीन्द्रकर्णाभरणं -4.5) 61 मात्राच्युतकं

सारसाय for Sarasa birds, सरसाय for flirting.

Many people remember Sarasa birds, which make sweet sounds, are soft to feel, look glorious and remove sorrow by touch. By dropping the vowel अ, सारसाय becomes सरसाय. The meaning changes. Many people remember flirting. It is wonderful. Sweet words are uttered. Just by touching each other tenderly, worries are removed.

अर्द्धमात्राच्युतकं

पयोधराभराक्रान्ते विद्युल्लेखाविराजिते ।
कान्तः सर्वजनाभीष्टो बाले दुःखेन लभ्यते ।।

(काव्यानुशासनं -5) 62 अर्द्धमात्राच्युतकं

Here न् is to be added to बाले to form बालेन्दुः, young Moon.

मध्येसूरिसभं भूरि स्वीकृतानङ्गसङ्गमाः ।
न लभन्ते नराः शोभां भानीव रविभानुषु ।।

(काव्यकल्पलतावृत्तिः -3.5) 63 अर्द्धमात्राच्युतकं

येषु शब्देषु अर्द्धमात्राहीनीकृतेष्वप्यर्थो मिलति तैरेवार्द्धमात्राच्युतं भवति ।

In the middle of an assembly of experts, those who have accepted love to a great extent do not obtain glory, like sunlight from the Sun. The साधर्म्यं is between सङ्गमाः and सगमाः.

मात्राबिन्दुच्युतकौ

नियतमगम्यमदृश्यं भवति किल त्रस्यतो रणोपान्तम् ।
कान्तो नयनान्दी बालेन्दुः खे न भवति सदा ।।

(काव्यालङ्कार -5.28) 64 मात्राबिन्दुच्युतकौ

The first half of the Sloka means that when a man is near a battle, he will truly be afraid. By dropping इ in कि and re-arranging the words, you have कलत्रस्य तोरणोपान्तं. The meaning changes. Near the women's festoons, the highway becomes invisible. The second line means that the young Moon is not always in the sky. By dropping the बिन्दु in बालेन्दु and re-arranging, you have हे बाले दुःखे, the meaning changes. The Sakhi says, "Oh young woman, your beloved who gives pleasure to the eyes is always present with difficulty. So please do not spurn him". You have both मात्राच्युतकं and बिन्दुच्युतकं.

व्यञ्जनच्युतकं वा वर्णच्युतकं

भिक्षवो रुचिराः सर्वरसाः सर्वजनप्रियाः ।

क्षमायामभिसंपन्ना दृश्यन्ते मगधे परम् ।।

(विदग्धमुखमण्डनं -4.69) 65 व्यञ्जनच्युतकं

भिक्षवः Svetambara Jains, इक्षवः sugar cane क्षमा forbearance, Earth.

In Magadha Desa, Bihar, fine looking, highly forbearing Svetambara monks, who look at all men with compassion and are thereby loved, are to be seen. Drop भ in भिक्षु to get इक्षु. Now, sugarcane is sweet, juicy all over, loved by all men and plentiful on the Earth.

सत्यशीलो दयापेतो दाता शुचिरमत्सरः ।

जिनः सर्वात्मना सेव्यः पदमुच्चैरभीप्सता ।।

(विदग्धमुखमण्डनं -4.70) 66 व्यञ्जनच्युतकं

Buddha is a donor, kind, truthful, clean and without jealousy. He is to be worshipped by all who wish to attain a high position. By dropping इ in जिनः, you have इनः, lord, to whom the epithets equally apply.

समुल्लसत्कर्कटमीनराशिविराजितम् ।

निर्मलत्वं पुनर्बिभ्रदम्बरं भासते भृशम् ।।

(चित्ररत्नाकर -4.34) 67 व्यञ्जनच्युतकं

The sky is clear once again when the Sun is in the constellations of crab and fish. The साधर्म्यं is between शम्बरं and अम्बरं.

अवाप्ततापानुभवैरापाटलविलोचनैः ।
क्लेशेन महता युक्तैरोदनं क्रियते जनैः ।।

(चित्ररत्नाकर -4.35) **68** व्यञ्जनच्युतकं

With wide open eyes, suffering discomfort from the great heat, he serves boiled rice to the people. The साधर्म्यं is between रोदनं and ओदनं.

स्वसम्पर्केण शीतार्तान् कलयन् निखिलान् जनान् ।
वर्धितोऽम्भोमुचां गुम्भैरासारः परिदृश्यते ।।

(चित्ररत्नाकर -4.36) **69** व्यञ्जनच्युतकं

It is seen that the masses of clouds, which are very refreshing to all the people by bringing coolness, are full of water. The साधर्म्यं is between कासारः and आसारः.

अवमत्य चरन् वायुं विलसन्मणिभूषणः ।
उरगो राजते सोऽयं किञ्चाश्वतरवंशजः ।।

(चित्ररत्नाकर -4.37) **70** व्यञ्जनच्युतकं

Belonging to the family of Asvatara, insulting the wind with its speed of movement, this bejewelled snake is radiant. The साधर्म्यं is between उरग and तुरग.

निजेन तेजसा रक्षन् निर्मलं भुवनं सदा ।
धूतवैरितमःश्रेणिररुणोऽयं प्रकाशते ।।

(चित्ररत्नाकर -4.38) **71** व्यञ्जनच्युतकं

Dispelling the enemy in the form of night, Aruna, dawn, is strong, protecting its clean house always by its own might. The साधर्म्यं is between

अरुण and वरुण.

विलोलवालव्यजनवीजितोभयपार्श्वभूः ।
सवनेषु चरन्नुच्चैरमरोऽयं विभासते ।।

(चित्ररत्नाकर -4.39) 72 व्यञ्जनच्युतकं

This God with swinging hair on both sides is moving with splendour in the Savana sacrifice. The साधर्म्यं is between अमर and चमर.

अनिशं त्रिदशैः साकमप्सरोभिर्निषेवितः ।
मदरागप्रभवभूरासवः खलु दृश्यते ।।

(चित्ररत्नाकर -4.40) 73 व्यञ्जनच्युतकं

It is observed that spiritual liquor is imbibed by the Gods all the time with pride and attachment and at the same time they are served by Apsarasas. The साधर्म्यं is between आसवः and वासवः.

मरुत्स्वरूपतोपेता लोकानां हितकारिणः ।
स्वस्थानसञ्चाररता विलसन्त्यसवो भृशम् ।।

(चित्ररत्नाकर -4.41) 74 व्यञ्जनच्युतकं

The vital spirit, appearing like the wind, doing good to the whole world and moving in its own sphere, enjoys itself very much. The साधर्म्यं is between असवः and वसवः.

जनानां सुखसञ्चारे निदानत्वं सदा दधत् ।
साधनं विषयप्राप्तावयनं ननु शोभते ।।

(चित्ररत्नाकर -4.42) 75 व्यञ्जनच्युतकं

While moving happily with people, always assuming the form of the original cause, अयनं is glorious as the means of perceiving objects. The साधर्म्यं is between अयनं and नयनं.

महाग्रहत्वं बिभ्राणः पीडयन्नखिलं जगत् ।

वृषाकपिसमुद्भूतः सोऽयमारः प्रकाशते ।।

(चित्ररत्नाकर -4.43) 76 व्यञ्जनच्युतकं

This Ayamara, born of a bull and a monkey and showing a propensity to seize all, is oppressing the whole world. The साधर्म्य is between आरः and मारः.

प्रतिपक्षरतानेकविधरागप्रियेक्षणा ।
वियोगिनीमनोबाधामादधाति शिखण्डिता ।।

(कवीन्द्रकर्णाभरणं -4.5) 77 व्यञ्जनच्युतकं

सर्वपक्षवृत्तिः विविधवर्णैः with different colours, शिखण्डिता peacock-ness, मयूरप्रत्यक्षं विरहिणानां अक्षेपलभ्यं the appearance of the peacock is prohibited to विरहिणानी single women as it inflames their passion for the absent husbands, अन्यनायिकासंभोगचिह्नाङ्कित प्रियदर्शिना खण्डिता a woman who sees another woman who has the signs of intercourse with her husband is termed खण्डिता.

The mind of the Virahini Nayika, whose husband had left on a journey, is troubled by the appearance of a peacock, which is pleasant to the sight with different colours. By dropping शि in शिखण्डिता you have खण्डिता, a type of Nayika to whom seeing the many signs of her rival's intercourse with her husband produces mental affliction to the Khandita Nayika.

यौवनाभ्युद्भूतगुणातिशयशालिना ।
प्रियेऽवयवभेदेन जितस्तव चकोरकः ।।

(कवीन्द्रकर्णाभरणं -4.5) 78 व्यञ्जनच्युतकं

अवयवभेदं नेत् eye, breast, अतिशय विस्तारचाञ्चल्यं great wandering of the mind, अतिशय प्रीनोच्चत्वरूपः well-built, चकोरकः Chakora bird, कोरकः कुड्मलः flower bud.

Lover, you have surpassed the Chakravaka birds by your eyes, which wander widely like the wind due to youth. Dropping च in चकोरकः you have कोरकः, bud. The meaning is now different. Lover, your big, high breasts,

which have excellent qualities due to youth, have surpassed the flower buds.

अङ्गभूसहजोदारमेघनादविभीषणः ।
वेलायामकलङ्कायां श्रावणोऽयं विजृम्भते ।।

(कवीन्द्रकर्णाभरणं -4.5) 79 व्यञ्जनच्युतकं

अकलङ्क without a blemish, वेला time, श्रावण the month of Sravana, the rainy season, अङ्गभूः Kama, सहज सहोदर brother, मेघानां नादः thunder, विभीषणः भयंकरः terrifying, वेलायां समुद्रतीरे on the ocean shore, अङ्गभूः पुत्रः son, सहजः भ्राता brother, उदारौ श्लाघ्यौ is to be praised.

This month is Sravana, when there is no adultery. There is frightful thunder, the brother of Kama, which increases the sorrow of Viyoginis. Dropping श in श्रावणः you have रावणः. The meaning is different now. This Ravana is splendid in Lanka on the shore of the Ocean, with his son Meghanada and brother Vibhishana.

हृदयाभीष्टहृदयवीतिहोत्रविहारिणी ।
श्वसनं सहते नेयं चन्दनामोदमेदुरम् ।।

(कवीन्द्रकर्णाभरणं -4.5) 80 व्यञ्जनच्युतकं

The Nayika cannot bear the sweet smell of Sandalwood, as she is wandering in her heart's desires which are afire. Dropping श in श्वसनं you have वसनं, clothes. The meaning is different. The Nayika cannot bear to wear clothes because they are rough compared with the soft wind from Malaya Mountain with Sandal fragrance, which increases her longing.

स्थानच्युतकं

तनोति ते यस्य फणी गरुत्मान्, पाणौ मुराऽरिर्दयिता च शय्या ।
नाभौ स्फुरन्भद्रमशुभ्रदेशः पद्मा गतिश्चक्रमसौ विधाता ।।

(विदग्धमुखमण्डनं -4.67) 81 स्थानच्युतकं

कर्तृकर्मक्रियापदानां स्थानान्तरे धृतत्वादन्वयो दुर्लभो यस्य वृत्तस्य, तद्वृत्तं "स्थानच्युतकं" कथ्यते । एवं सर्वत्राऽपि द्रष्टव्यम् । एवं एषां श्लोकानां

मध्ये अर्थयोजनिकायां कृतायां सत्यां योजनिका स्थानान्तरे धृताऽस्ति यो यस्य शब्दस्याऽन्वयस्यत्वेन लगति स शब्दस्तत्पार्श्वे धृतो नाऽस्ति, अत एव स्थानच्युतकम् ।।

The words are a jumble as they stand. The correct order of the words is as below:

यस्य फणी च शय्या, गरुत्मान् गति, पाणौ चक्रमसौ स्फुरन्,
नाभौ विधाता, पद्मा दयिता, मुराऽरिः तनोति ते भद्रमशुभ्रदेशः ।।

When the noun, verb and adjective are not in the proper position, it is difficult to extract the meaning. Such a Sloka is called स्थानच्युतकं. As the connected words are far apart and not close together, the meaning becomes obscure and has to be teased out.

May Vishnu increase your prosperity! Vishnu, the enemy of the demon Mura, has a dark complexion (is dirty), the serpent Sesha for his bed, Garuda as his mount, Sudarsana Chakra in his hand, Lakshmi as his wife and Brahma from his umbilicus.

हरः क्षयी तापकरः सुरेशः शान्तो हरिर्गोत्ररिपुर्विवस्वान् ।
चन्द्रो द्विजिह्वाश्रित इत्युपेक्ष्य लक्ष्मीवृतः पातुर्विधिर्जगन्ति ।।

(विदग्धमुखमण्डनं -4.68) 82 स्थानच्युतकं

The correct order of the words is as below.

हरः द्विजिह्वाश्रित, चन्द्रो क्षयी, विधिः शान्तो, विवस्वान् तापकरः,
सुरेशः गोत्ररिपुः, इत्युपेक्ष्य लक्ष्मीवृतः हरिः जगन्ति पातुः ।।

Siva is the abode of snakes. Chandra is decreasing (in the dark fortnight). Surya is very hot. Indra is the enemy of the mountains. Brahma is peaceful. Taking into account all these defects, Lakshmi chose Vishnu as her husband. May he protect the world!

अम्बरमम्भसि पत्त्रमरातिः पीतमहीनगणस्य ददाह ।
यस्य वधूस्तनयं गृहमब्जा पातु स वो हरलोचनवह्निः ।।

(विदग्धमुखमण्डनं -4.74) 83 स्थानच्युतकं

The correct order of the words is as below.

यस्य अम्बरं पीतं, अम्भसि गृहं, पत्त्रं अहीनगणस्य अरातिः,

वधूः अब्जा, तनयं हरलोचनवह्निः ददाह, स वो पातु ।।

Lord Vishnu's dress is yellow. So he is called Pitambara. His abode is in water. So he is called Jalasaya. His vehicle is Garuda, the enemy of snakes. His wife, Lakshmi, was born out of a lotus. His son, Kama, was burnt by Siva. May Vishnu protect you! This Sloka is in पज्झटिका वृत्तं.

द्रव्यं पञ्चविधं जाति चतुर्विंशतिधा विदुः ।

गुणं द्विधा च नवधा कर्म काणादपुंगवाः ।।

(कवीन्द्रकर्णाभरणं -4.5) 84 स्थानच्युतकं

काणाद Sankhya philosopher Kanada.
The correct order of the words is as below.
द्रव्यं नवधा, गुणं चतुर्विंशतिधा, कर्म पञ्चविधं,
जाति द्विधा, च काणादपुंगवाः विदुः ।।

This verse is meaningless as it stands. Rearranging, the meaning is this. Dravya, objects, are nine. Gunas, qualities, are 24. Karma, action, are five. Jati, class, are two. According to those learned in Sankhya philosophy like Kanada these are the numbers

स्नेहो विहायसो गन्धो जलस्य धरणेः सुखम् ।

शब्दो जीवस्य विबुधैर्विशेषगुण उच्यते ।।

(कवीन्द्रकर्णाभरणं -4.5) 85 स्थानच्युतकं

The correct order of the words is as below.
स्नेहो जलस्य, शब्दो विहायसो, गन्धो धरणेः,
सुखम् जीवस्य, विशेषगुण विबुधैः उच्यते ।।

This verse is meaningless as it stands. Rearranging this jumble we get: wise men notice the special qualities, such as liquidity of water, sound of birds, smell from the Earth and happiness from life.

पूर्णक्रमच्युतकं

प्रश्नेषु प्रथमं पूर्णमादिमध्यान्ततस्ततः ।

वर्णैश्च्युतैरुत्तरं यत् तत्स्यात् पूर्णक्रमच्युतम् ।।

(चित्ररत्नाकर -3.1**)** **86** पूर्णक्रमच्युतकं

In a question and answer session, if the complete answer and words formed from it, by dropping the first, middle or last letter, are the answers to the questions posed, it is called पूर्णक्रमच्युतं. There are four questions and four answers, the first answer consisting of three letters and the rest consisting of two letters. Often the answer is given suitably camouflaged in the last line.

सम्पत्कामाः कीदृशाः का मृद्ध्यो मणयश्च कीदृशाः ।

कं श्रितो युद्धकामः स्यात् सारम्भाश्चतुर्षूत्तरम् ।।

(चित्ररत्नाकर -3.2**)** **87** पूर्णक्रमच्युतकं

How are those who covet wealth? What is मृद्ध्य ? How are gems? Who wants to fight in a battle staying in water (the reference is to Duryodhana)? The replies to the four questions are सारम्भाः, रम्भाः, साभौ, सारं.

कः स्त्रीमान् मूर्ध्नि को दैववैपरीत्ये भवेच्च कः ।

कः कुत्र धत्ते माल्यानि तेषां नाकेश उत्तरम् ।।

(चित्ररत्नाकर -3.3**)** **88** पूर्णक्रमच्युतकं

Who is prosperous? What is on the head? What happens when the Gods are unfavourable? Who gives garlands and where? The replies to the four questions are नाकेशः, Indra, केशः, नाशः, ना के.

कीदृगब्धिरधीरं कः श्रयेत् को नाशयेद् यतिम् ।

रजनीषु नभः कीदृक् सभङ्गस्तेषु तूत्तरम् ।।

(चित्ररत्नाकर -3.4**)** **89** पूर्णक्रमच्युतकं

How is the Ocean? Who rests on one who is not courageous? What destroys the Sanyasi? How is the sky at night? The answers to the four questions are सभङ्गः, broken, भङ्गः, सङ्गः, सभं.

विस्तीर्णः कोऽसुहर्ता कः श्लाघ्यः को वृक्षशालिनः ।
देशस्य कीदृग् सम्बुद्धिस्तेषां सागर उत्तरम् ।।

(चित्ररत्नाकर -3.5) **90** पूर्णक्रमच्युतकं

What is expansive? Who takes lives? What is to be praised? How do you call a land with trees? The replies are सागरः, गरः, सारः, साम.

किं मुखाभरणं भीमः कं जघान दधाति कम् ।
ग्लौः का मातुश्च सम्बुद्धिस्तेषामम्बकमुत्तरम् ।।

(चित्ररत्नाकर -3.6) **91** पूर्णक्रमच्युतकं

What is the ornament for the face? Whom did Bhima kill? What is a lump? How do you address mothers? The replies are अम्बकं, बकं, अङ्कं, अम्ब.

को वेगवान् नाट्यदेशः को वेदो भाति कीदृशः ।
कं पुनर्भजते वीरस्त्वेषां सारङ्ग उत्तरम् ।।

(चित्ररत्नाकर -3.7) **92** पूर्णक्रमच्युतकं

Who is fast? What is the place for dancing? Which type of Veda is brilliant? What does a hero admire again? The replies are असारङ्गः, रङ्गः, साङ्गः, सारं.

युद्धप्रियः को दशति को वा खस्य च को गुणः ।
का जलस्य च सम्बुद्धिस्तेषां नारद उत्तरम् ।।

(चित्ररत्नाकर -3.8) **93** पूर्णक्रमच्युतकं

Who likes trouble (war)? What chews (cuts)? What is the quality of the sky? How do you address water? The replies are नारदः, रदः, नादः, नार.

को भीषणो विशोके को वपुराच्छादयेच्च किम् ।
का तुरङ्गस्य सम्बुद्धिस्तेषां वाहस उत्तरम् ।।

(चित्ररत्नाकर -3.9) **94** पूर्णक्रमच्युतकं

What is terrifying? Who is free from sorrow? What do you cover the body with? What do you call a horse? The replies are वाहसः, हसः, वासः, वाह.

किं लक्ष्मीसद्म कं देवा नमन्ति द्यौश्च कं सृजेत् ।
श्रेणीसमार्थशब्दः कस्तेषां राजीवमुत्तरम् ।।

(चित्ररत्नाकर -3.10) 95 पूर्णक्रमच्युतकं

Where is Lakshmi's house? Whom do Gods pray to? What does the sky create? What is equal in meaning to group? The replies are राजीवं, जीवं, रावं, राजी.

कीदृग् जनः कर्मणासिः कीदृक् कः स्यात् कदध्वनि ।
कालपाणितलं कीदृक् तेषां पाशित उत्तरम् ।।

(चित्ररत्नाकर -3.11) 96 पूर्णक्रमच्युतकं

What type of people act? How is the sword? What is in Heaven? How is it below the black hand? The replies are पाशितः, शितः, पातः, पाशि.

दत्ताक्षरा

कान्तयानुगतः कोऽयं पीनस्कन्धो मदोद्धतः ।
मृगाणां पृष्ठतो याति शम्बरा रूढयौवनः ।।

(सरस्वतीकण्ठाभरणं -2.359) 97 दत्ताक्षरा

Who is the charming youth with strong shoulders, followed by the lady happily. In the forest which is dreadful to peaceful people, the Sabara goes without fear in search of deer. By adding letter म् to शबर it becomes शम्बरः, deer.

दत्तबिन्दुः

अहार्यो विविधैर्भोगैराकर्षन् विबुधानपि ।
अपरिच्छन्नमूलोऽसौ ससारः सर्वदुःखकृत् ।।

(यादवाभ्युदयं -6.47) 98 दत्तबिन्दु

ससार इत्यत्र संसार इति बिन्दुयोगेनार्थान्तरं प्रतीयते । विविधैर्भोगैरहार्यः भोगनिषेवणेऽपि "न जातु कामः कामानाम् -" इति न्यायेन रागस्यैवाभिवृद्धिः तैरप्यनुच्छेदनीयः, विबुधान् पात्रानाप्याकर्षन्, अनादित्वादपरिच्छिन्नमूलः संसारः सर्वदुःखं करोतीति । एवं प्रकृतार्थानुपयुक्तबिन्दुयोगेन पाठादिह बिन्दुमती शब्दालङ्कारः । इति बिन्दुच्युतकं केचिद्व्यवहरन्ति ।।

अहार्यः mountain, cannot be diminished, विबुधान् Gods, learned men, अपरिच्छन्नमुलः भूतलान्तं प्रविष्टो भागो यस्य सः which goes deep into the Earth, सारभूतैः रत्नादिभिः सहितः with gems, सर्वदुःखकृत् सर्वदुःखं कृन्तति छिनोति destroys all sorrow, कृत करोति causes.

This mountain attracts even Gods who have great Bhogas. It penetrates deep in the Earth, has gems and destroys sorrow. Adding a Bindu in ससारः you get संसारः, worldly life. Samsara increases desires of even learned people. It has no beginning and causes all unhappiness. It is actually दत्तबिन्दु. Appayya Dikshita (**1600**) terms it Bindumati or Bindu Chyutakam

च्युतदत्ताक्षरा

विदग्धः सरसो रागी नितम्बोपरि संस्थितः ।
तन्व्यालिङ्गितः कण्ठे कलं कूजति को विटः ।।

(सरस्वतीकण्ठाभरणं -2.360) **99** च्युतदत्ताक्षरा

Learned, amorous, with रजोगुण, placed on the hips of the woman, which lover embraces the neck and sings? The meaning becomes clear when वि is dropped and घ is added to विटः, making it घटः, a pot.

सदागतिहतोच्छ्रायस्तमसो वश्यतां गतः ।
अस्तमेष्यति दीपोऽयं विधुरेकः शिवे स्थितः ।।

(विदग्धमुखमण्डनं -4.72) **100** च्युतदत्ताक्षरा

सदागति Vayu, steady movement, उच्छ्रायः height, तमः darkness, Rahu, विधु sorrow.

This lamp has been buffeted much by the wind and is now under the control of darkness, (that is, extinguished). Who is happy in sorrow? Drop प and add न to दीप to get दीन. Now the meaning is quite different. Chandra, who lost his regular movement (because of Daksha's curse), who came under the control of Rahu and became helpless, is now on Siva's head. He has now reached Astachal Mountain, (is about to set).

पूर्णचन्द्रमुखी रम्या कामिनी निर्मलाऽम्बरा ।
तनोति कस्य न स्वान्तमेकान्तमदनातुरम् ।।

(विदग्धमुखमण्डनं -4.73) 101 च्युतदत्ताक्षरा

Whose mind will not this beautiful woman, with a face like the Full Moon, wearing a clean dress, agitate with love? Replace का by या in कामिनी. At the beginning of this beautiful night, the Full Moon arose in a clear sky. Whose mind is not agitated by this?

कूजन्ति कोकिलाः साले यौवने फुल्लमम्बुजम् ।
किं करोतु कुरङ्गाक्षी वदनेन निपीडिता ।।

(अनन्तदास) 102 च्युतदत्ताक्षरा

In this Sloka, which means that the Koel was on the teak tree and is in youth, while the face of maiden was constrained. By adding र to साले, dropping यौ in यौवने, dropping व and adding म in वदनेन, the meaning is clear. The Koel was sitting on the mango tree in a forest. The doe-eyed maiden was troubled by love. This Sloka is quoted at 10.17 of Sahityadarpana.

पदयोः परिवृत्तिश्चेद्वर्णयोः परिवृत्तितः ।
पदार्थद्वयसाधर्म्ये च्युतदत्ताक्षरं हि तत् ।।

(चित्ररत्नाकर -2.103) 103 च्युतदत्ताक्षरा

When letters in words are replaced and when there is साधर्म्यं between the words, it becomes a चित्रं called च्युतदत्ताक्षरं, dropping a letter and adding a letter.

अनेकवर्णयुक्ताभिः शुभाभिर्गोभिरन्वितम् ।
विशाललोचनोपेतं वदनं भाति ते सखे ।।

(चित्ररत्नाकर -2.104) 104 च्युतदत्ताक्षरा

Friend, your face glows with wide eyes. You are accompanied by many cows having diverse colours. If व is dropped from वदनं and स is added, it becomes सदनं house. The meaning now is this. Friend, your house glows with women having large eyes described with many words.

बन्धुवर्गैः सनाथेन निजनाथेन सङ्गता ।
विचरन्ती सदारण्ये हरिणी शोभतेतराम् ।।

(चित्ररत्नाकर -2.105) 105 च्युतदत्ताक्षरा

The she-deer is radiant roaming in the forest accompanied by her husband, other relatives and their leader. हरिणी करिणी पदे तादृशे.

पुष्पेषु कलितानल्परागेण भ्रमतान्तिके ।
सहिता निजकान्तेन भ्रमरी भ्राजते भृशम् ।।

(चित्ररत्नाकर -2.106) 106 च्युतदत्ताक्षरा

The she-bee is radiant flying with her husband among the flowers whose buds are opening and have slight colour. भ्रमरी चमरी पदे तादृशे.

पुष्पितैः फलितैः स्निग्धच्छायैस्तरुभिरन्विता ।
रहिता कण्टककुलैर्धरणीयं विराजते ।।

(चित्ररत्नाकर -2.107) 107 च्युतदत्ताक्षरा

This Earth is splendid with flowers, fruits, trees giving dense shade and thickets of thorns. धरणी सरणी पदे तादृशे.

नानागममयीं मूर्तिं बिभ्राणः पादसङ्कुलः ।
दृश्यते सानुमानेष बहुधातुविभूषितः ।।

(चित्ररत्नाकर -2.108) 108 च्युतदत्ताक्षरा

This mountain is coloured with many pigments, has feet and has

many animals. It is a pleasant sight. सानुमान् भानुमान् पदे तादृशे.

समुद्वहन् शरच्चन्द्रचन्द्रिकाविशदां रुचिम् ।

गुरुत्वमनिशं बिभ्रन्नारदोऽसौ विराजते ।।

(चित्ररत्नाकर -2.109) 109 च्युतदत्ताक्षरा

Narada is pleasant like the rays of the Autumn Moon and is always showing his superiority. नारद पारद पदे तादृशे.

शीतलैर्निजसंस्पर्शैर्गात्रे रोमाञ्चमावहन् ।

आमोदं किञ्च रचयंश्चन्दनोऽयं विराजते ।।

(चित्ररत्नाकर -2.110) 110 च्युतदत्ताक्षरा

Sandalwood paste is cool to touch. When applied to the throat the hair stands on end. The Sandalwood tree is radiant. चन्दन नन्दन पदे तादृशे.

आचारतपसोर्धाम सत्या पत्न्या समन्वितः ।

ब्रह्मवंशोदधिशशी वशिष्ठोऽयं प्रकाशते ।।

(चित्ररत्नाकर -2.111) 111 च्युतदत्ताक्षरा

This Vasishta (or best of men) was born in the family of Brahma, who performs penance and follows traditional customs. He is always accompanied by his faithful wife Arundhati. He is shining. वशिष्ठ वरिष्ठ पदे तादृशे.

कुमार्गाहितसञ्चारा द्विषन्तः सुमनोगणान् ।

अजस्रं काङ्क्षितस्वास्थ्याः केऽपि तिष्ठन्ति मानवाः ।।

(चित्ररत्नाकर -2.112) 112 च्युतदत्ताक्षरा

Some men follow an evil path, hate good people and always want everything for themselves. मानवाः दानवाः पदे तादृशे.

इन्दीवरदलश्यामा वहन्ती पुष्पमालिकाम् ।

आमोदभारं दधती शोभते कबरी भृशम् ।।

(चित्ररत्नाकर -2.113) 113 च्युतदत्ताक्षरा

Dark blue like the lotus, wearing a garland of flowers, the hair is very attractive. कबरी भ्रमरी पदे तादृशे.

सदा धनंजयालीकयुतो जयति गोगतिः ।
विदितासमबाणारिः पुरारिवतात्तराम् ।।

(कवीन्द्रकर्णाभरणं -4.5) 114 च्युतदत्ताक्षरा

धनंजयः वह्निः अर्जुनश्च fire, Arjuna, गोगतिः वृषभवाहनत्वात् riding a bull, असमबाणः Kama.

May Siva, destroyer of Tripurasuras, who rides a bull, who is always with fire in his eye and who is known as the enemy of Kama, protect the Earth! Dropping प and inserting म in पुरारि you have मुरारि, Vishnu. The meaning changes. May Vishnu, who is always with Arjuna, who is known as the enemy of Banasura and who removes the burden from the Earth by killing wicked men, protect the world!

शंबररातिविजयी वाहिनीदयितालिकः ।
वामदेवो विजयते सतारापतिलक्ष्मणः ।।

(कवीन्द्रकर्णाभरणं -4.5) 115 च्युतदत्ताक्षरा

शंबरारातिः Kama, वाहिनी Ganga, दयिता wife, अलिक ललाट forehead, तारापति Moon, शंबं वज्रं Vajrayudha, राति ददाति gives, throws at his enemies, शंबर Indra, शंबरारातिः Ravana, enemy of Indra, तारापतिः Sugriva, husband of Tara, वाहिनीदयितः Samudra, lord of rivers, आलिः सेतुः Setu, वाहिनी सेना रूपा army, दयितानां स्त्रीणां, अलिः friend, with their help Kama wins the world, लक्ष्मणः sign, Chandra increases longing.

This verse has three meanings.with two substitutions of the letter वा to रा and का in वामदेव to become रामदेव and कामदेव.

Vamadeva, Siva, is the conqueror of Kama. He has Ganga on his forehead. He bears the Moon. He wins the world.

Ramadeva defeated Ravana, the enemy of Indra. He built the Setu on the Ocean. He is always with Sugriva and Lakshmana. He conquers the world.

Kama defeated Siva. With an army of women he conquers the Earth. He has the sign of the Moon, who inflames passion.

दत्तच्युताक्षरा

दत्तच्युताक्षराद्यन्तं भवेत् प्रश्नोत्तरं यदि ।

दत्तच्युताक्षराद्यन्तं तद्वदन्ति मनीषिणः ।।

(चित्ररत्नाकर -2.92) 116 दत्तच्युताक्षरा

In a question and answer session, if a letter is dropped from the end and another letter is added at the beginning in proper sequence, learned people term it a चित्रं named दत्तच्युताक्षरा. There are six questions. The answers normally consist of two letters only. Two examples are given with three letters in the answers.

को रक्षोनिकरान्धकारतरणिर्धत्ते च का मानुषान्

सम्बुद्धिर्विदुषश्च का पृथुतरं कीदृक्तटाकोदरम् ।

भूषां कां विदुराननस्य वनिताश्रोणिस्थली कीदृशी

नादावक्षरयुक्तिमुक्तित इह त्वाद्यन्तयोरुत्तरम् ।।

(चित्ररत्नाकर -2.93) 117 दत्तच्युताक्षरा

This Sloka and the following nine Slokas are in शार्दूलविक्रीडिता वृत्तं. The six questions are as follows. Who gives succour in the intense gloom created by the Rakshasas? What supports men? How do you address a learned man? What is the largest? How is the stomach of the lake? What is the ornament of the face? How is the assembly of women? The last line is worded cleverly and has a simple meaning. Here, in the first answer there is no dropping of a letter or addition of a letter. It is only present in the second and subsequent answers. This line is repeated in the following Slokas. The answers are रामः, धरा, बुध, साम्बु, नासां, घना.

को भूमीधरकन्यकासहचरः किं चामरश्रीधरं

का पूर्णेन्दुयुता तिथिर्नभसि का विद्योतते रात्रिषु ।

का सूनोर्हितमातनोति दयिते रागं विधत्ते च का

नादावक्षरयुक्तिमुक्तित इह त्वाद्यन्तयोरुत्तरम् ।।

(चित्ररत्नाकर -2.94) 118 दत्तच्युताक्षरा

Who is the companion of the daughter of the mountain? What wears the beauty of the Chamara? What is with the Full Moon? What lights the sky at night? Who wishes the welfare of the son? Who shows affection to the lover? The answers are शम्भु:, काशं, राका, तारा, माता, रामा.

आस्ते कुत्र चतुर्मुखो जनदयापात्रं भवेत् का पुन:
कीदृक् च ग्रहमण्डली क्षितिभुजां कीदृग् बलौघस्तथा ।
कीदृक् स्यात् सुतनुर्जनस्य भवति श्लघ्य: पुन: केन वा
नादावक्षरयुक्तिमुक्तित इह त्वाद्यन्तयोरुत्तरम् ।।

(चित्ररत्नाकर -2.95) 119 दत्तच्युताक्षरा

Where is Brahma? Who deserves pity of the people again? How is the assembly of the planets? How is a good body? By what does one become worthy? The answers contain three letters each in this case, नालीक, दीनाली, सादीना, नासादी, सुनासा, वसुना.

कंसं को निजघान कौ त्रिजगतीसर्गक्षयाधायिनौ
कुत्रास्ते कृतधर्मकर्मनिवह: कासूत कात्यायनीम् ।
कस्मिन् सद्गुणसञ्चय: फणिपते: कास्ते फणामण्डले
नादावक्षरयुक्तिमुक्तित इह त्वाद्यन्तयोरुत्तरम् ।।

(चित्ररत्नाकर -2.96) 120 दत्तच्युताक्षरा

Who killed Kamsa? Who two decide the creation and destruction of the three worlds? Where are they who performed धर्म and कर्म? Who was the mother of Katyayani? What is the collection of the qualities of Vasuki? What is in the land of snakes? The answers to the six questions are शौरि:, केशौ, नाके, मेना, रामे, धरा.

का पापं विनिहन्ति कं गिरिसुतानेतोपवीतं व्यधात्

का शत्रुक्षयकारिणी प्रविरते कस्मिंश्च कायः पतेत् ।
कीदृग् राजचमूर्मुखस्य का वा विभूषा पुन-
र्नादावक्षरयुक्तिमुक्तित इह त्वाद्यन्तयोरुत्तरम् ।।
(चित्ररत्नाकर -2.97) 121 दत्तच्युताक्षरा

What destroys sin? What did the husband of Parvati wear for his उपवीतं, sacred thread? What ensures the destruction of enemies? By stopping what does the body fall? How is the assembly of kings? What is the natural adornment of the face? The answers to the six questions are गङ्गा, नागं, सेना, श्वासे, साश्वा, नासा.

के भूमौ न चरन्ति कुत्र पटुतां धत्ते विपश्चिज्जन-
स्तोयौघान् सरितां तरन्ति च कया सम्पाद्यते का नृपैः ।
स्वामी कुत्र जने करोति करुणां ज्ञानी समेतः कया
नादावक्षरयुक्तिमुक्तित इह त्वाद्यन्तयोरुत्तरम् ।।
(चित्ररत्नाकर -2.98) 122 दत्तच्युताक्षरा

Who do not move on the Earth? In what do learned people excel? With what do you cross bodies of water and rivers? What do kings collect? Where does the king show kindness? With what is a wise man endowed? The answers to the six questions are देवा, वादे, नावा, सेना, दासे, मुदा.

नाट्यं कुत्र नटाः क्षीतौ विदधते कूपेषु किं वर्तते
को वा न क्षमतेऽवमानकणिकां का वा युवप्रीतिदा ।
निर्लज्ज्ञा भुवनेषु का च रमते कस्मिन् मनो योगिनां
नादावक्षरयुक्तिमुक्तित इह त्वाद्यन्तयोरुत्तरम् ।।
(चित्ररत्नाकर -2.99) 123 दत्तच्युताक्षरा

Where do dancers dance? What is in wells? Who does not pardon even the tiniest insult? Who pleases young people? Who is shameless in this world? What are Yogis pleased about in their minds? The answers to the six

questions are रङ्गे, नीरं, मानी, श्यामा, वेश्या, शिवे.

मूलं धर्मचयस्य कः क्षितिभुजः कस्यै स्पृहां कुर्वते
कीदृग् व्योम चरन्ति कुत्र रजनीनाथार्कताराग़णाः ।
सम्बुद्धिः सरितः कथं कृपणधीर्ब्रूयाद्वचः कीदृशी
नादावक्षरयुक्तिमुक्तित इह त्वाद्यन्तयोरुत्तरम् ।।

(चित्ररत्नाकर -2.100) **124** दत्तच्युताक्षरा

What is the collection of the beginnings of धर्म? Where is the king? Whom does one pray to? How does one travel in the sky? Where are the Sun, Moon and the stars? How do you address a river? How does a pitiful one speak? The answers to the six questions are वेद, भुवे, विभु, दिवि, नदि, न न.

सञ्चारं कमलाकरे विदधते के द्यौः पुनः कीदृशी
कीदृक् चाध्वरकर्म केन च वपुः प्रच्छाद्यते देहिनः ।
सम्बुद्धिः क्रियते कथं सवसतेरापानभूः कीदृशी
नादावक्षरयुक्तिमुक्तित इह त्वाद्यन्तयोरुत्तरम् ।।

(चित्ररत्नाकर -2.101) **125** दत्तच्युताक्षरा

Who moves about in lakes? How is the sky again? How is the sacrifice? What do people cover their bodies with? How do you address सवसति? How is आपानभूः? In this illustration there are three letters in each answer. The answers to the six questions are मरालाः, सामरा, ससाम, वासरा, सवास, सासवा.

का मेनादुहिता शिवस्य पदयोः कौ हंसकत्वं गतौ
श्रीः कीदृग् दिवसस्य गच्छति जनः कम्पश्च कस्मिन् सति ।
कान्ता केन विराजते मुनिजनास्तिष्ठन्ति कस्मिन् सदा
नादावक्षरयुक्तिमुक्तित इह त्वाद्यन्तयोरुत्तरम् ।।

(चित्ररत्नाकर -2.102) **126** दत्तच्युताक्षरा

Who is the daughter of Mena? Who two became Hamsas at the feet of Siva? How does the heat of the day go? When does the body tremble? By what is the damsel found beautiful? Where do Munis always stay? The answers to the six questions are गौरी, नागौ, सेना, त्रासे, नेत्रा, वने.

मात्राच्युतदत्तेऽपरश्लोकः

तदा क्षणेन वीर्यस्य समदः सहितः पदम् ।

रेजेऽस्तुतनयः साक्षान्नयवेदे क्षतामतिः ।। 127

मात्रापहारदानाभ्यां यथेष्टाभ्यां श्लोकद्वयम्।

तदाक्षणेन वर्यस्य समिदः सहतः पदम् ।

रेजेऽस्ततनयः साक्षान्नयवेदे क्षतामतिः।। 128

तदेक्षणेन वर्यस्य सामदः सहतिः पदम् ।

रेजे स्तुतिनयः साक्षान्नयवादोक्षितामृतः ।।

(हरविजयं -43.226-228) **129** मात्राच्युतदत्तेऽपरश्लोकः

वीर्यस्य पदं स्थानं। समदः साभिमानः। सहितो हितकारी । स्तुतो नयो यस्य । यतः साक्षान्नयं वेत्ति । क्षतामतः क्षपितरिपुः ।।

वर्यस्य प्रार्थनीयस्य पदम् । ततः सर्वं लभ्यत इत्यर्थः । समशब्दः सर्वपर्यायः । यथा समराज्यं वर्तत इति । सममस्ति येषां ते समिनः सर्वेश्वरा दैत्यास्तान्द्यति खण्डयति यः । सहतश्च सहिष्णोः पदम्। सहिश्चुरादिः आधृषाद्वा इति विकल्पितणिच्कः । अस्तस्त्यक्तस्तनयोऽन्धको येन । अन्धकस्य तत्पुत्रत्वात् । नयस्य वेदे ज्ञाने सति क्षतामतिर्निहतकुबुद्धिः ।।

अथवैवं विपर्ययः - ईक्षणेन वर्यस्य पदं दर्शनमात्रेणाभीष्टप्रदः । सामदः सामानि रक्षति । देङ् रक्षणे । सहतिः सह शत्रुहिंसया वर्तते । स्तुतिर्नयो यस्य । नयवादेनोक्षितं सिक्तं स्तुतममृतं येन सः । अनयैव

दिशान्यदप्यत्र समभ्यूह्यम् ।।

In this unique example, Rajanaka Ratnakara alters one Sloka into two others by just changing the vowels. The commentary of the great Alaka (**1050**) is explicit.

अक्षरच्युतेऽपरश्लोकाः अपरवृत्तानि च

विश्वस्य हेतुरमरैर्बहु गीयसे त्वं
विश्वंभरे शवशिवे त्रिगुणात्ममूर्ते ।
चिद्व्योमतोऽपि परमां प्रथमं वदन्ति
त्वां योगिनस्तुतिपराः प्रणिधानदृष्ट्या ।।

(शार्ङ्गधरपद्धति -542) 130 अक्षरच्युतेऽपरश्लोकाः अपरवृत्तानि च

This Sloka in वसन्ततिलका metre by Sarngadhara (**1350**) is in praise of Goddess Durga. By dropping the sixth, seventh and eighth letters from each Pada, it transforms into a Siva Stuti in उपेन्द्रवज्रा metre as given below.

विश्वस्य हेतुर्बहु गीयसे त्वं
विश्वंभरेश त्रिगुणात्ममूर्ते ।
चिद्व्योमतो मां प्रथमं वदन्ति
त्वां योगिनस्तु प्रणिधानदृष्ट्या ।। (उपेन्द्रवज्रा वृत्तं) 131

अक्षरच्युतेऽपरवृत्तानि

सितनृशिरःस्रजा रचितमौलिशिरोमणिमौक्तिकैस्तथा
शिखिरुचिरोर्ध्वदृक्पृथुललाटतटे तिलकक्रिया च सा ।
स्फुटविकटाट्टहासललितं वदनं स्मितपेशलं च त-
दभिनवमीश्वरो वहति वेषमहो तुहिनाद्रिजार्चयुक् ।।

(काव्यानुशासनं -5) 132 अक्षरच्युतेऽपरवृत्तानि

अत्र गौरीश्वरवर्णने सिद्धिच्छन्दसि प्रतिपादमाद्याक्षरद्वयपातेऽन्त्याक्षर-

सप्तकच्युतौ चेश्वररूपवर्णनमेव प्रमिताक्षरावृत्तेन । यदि वा आद्याक्षर-सप्तकच्युतौ अन्त्याक्षरद्वयपाते च गौरीवर्णनं द्रुतविलम्बितवृत्तेन ।।

This Sloka by Hemachandra (**1250**) is in praise of Siva composed in सिद्धि metre. Notice the two changes given below.

नृशिरः स्त्रजा रचितमौलिशिरो रुचिरोर्ध्वदृक्पृथुललाट तटे ।
विकटाट्टहासललितं वदनं नवमीश्वरो वहति वेषमहो ।।

(प्रमिताक्षरा वृत्तं) 133

This Sloka is obtained from the previous Sloka by dropping the first two letters and the last seven letters. It is also in praise of Siva but in प्रमिताक्षरा metre.

रचितमौलिशिरोमणिमौक्तिकैः पृथुललाटतटे तिलकक्रिया ।
सललितं वदनं स्मितपेशलं वहति वेषमहो तुहिनाद्रिजा ।।

(द्रुतविलम्बित वृत्तं) 134

This Sloka is obtained from the original Sloka by dropping the first seven letters and the last two letters. It is now in praise of Gauri in द्रुतविलम्बित metre.

नतनाकिमौलिमणिमण्डलीविभाभरभासुराङ्घ्रिसरसीरुहा सताम् ।
शिवशर्मणे भवतु भारती भृशं दृढजाड्यखण्डनदिनेशभाततिः ।।

(काव्यकल्पलतावृत्तिः -3.5) 135 अक्षरच्युतेऽपरवृत्तानि

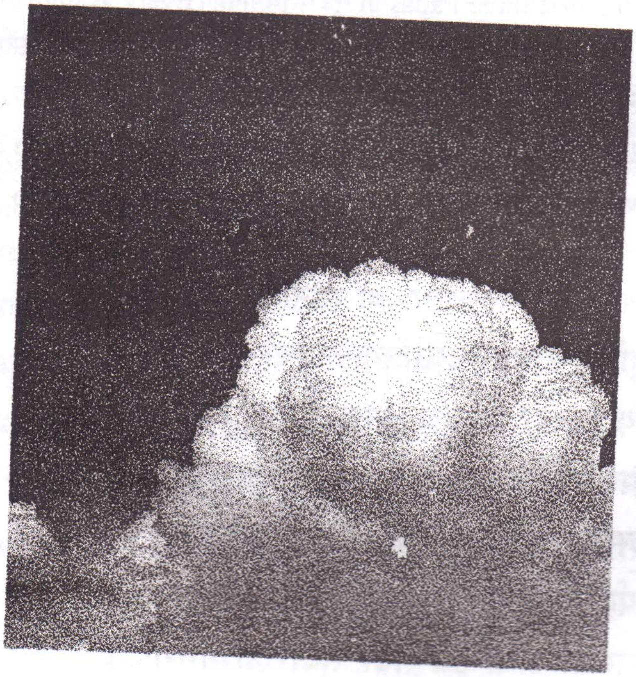
This Sloka in praise of Bharati is in नन्दिनी वृत्तं. Dropping the first two letters in each Pada, it is transformed into रथोद्धाता वृत्तं. Once again, by dropping the last two letters of each Pada it converts to भद्रिका वृत्तं. This is an illustration of the change of the metre by dropping letters. The resulting converted Slokas are given below.

नाकिमौलिमणिमण्डलीविभाभासुराङ्घ्रिसरसीरुहा सताम् ।
शर्मणे भवतु भारती भृशं जाड्यखण्डनदिनेशभाततिः ।।

(रथोद्धाता वृत्तं) 136

नाकिमौलिमणिमण्डलीभासुराङ्घ्रिसरसीरुहा ।
शर्मणे भवतु भारती जाड्यखण्डनदिनेशभा ।।

(भद्रिका वृत्तं) 137



8. गूढं

Concealment is गूढं. One complete verse can be concealed in the womb of another verse or verses in गर्भ श्लोकः. The last Pada is concealed in the letters of the first three Padas in गूढचतुर्थपादः. Every grammatical part, पद, क्रिया, कर्तृकः, कर्म, कारक, करण, संप्रदान, अपादान, अधिकरण, संधि, आमन्त्रित, समास, अक्षरलोप, सुब् वचन, तिङ् वचन, लिङ्ग, सम्बन्ध, अभिप्राय, भाव, वस्तु, कालसारादि, अज, मार, अर्थ, or combinations of these are hidden in the verse, गूढं or गुप्तं, which the reader has to discover. There are also काल-, सार-, रागद्वेष-, निषेध-हृद्यं which are similar.

युगलकोद्भूतश्लोकः युगलकगर्भः वा स्वनामाङ्कितः

सश्रीमानमृदुर्निसर्गगहने दर्पान्त्रिकृत्तद्विषो
वंश्यश्चारुयशस्तदा दधदधः सद्यो हृतश्रीरिपोः ।
दत्तार्घो नयमार्गगोचरगुणः पुष्टीभवन्मारणे
सेवानम्रलसत्कराञ्जलिपुटैर्वीतारिशङ्कं सुरैः ।। 1

इत्थं दुर्धरदर्पदोर्द्रुमतया मृद्नंश्चमूराततता
भास्वन्सानुमति क्षपा इव तदा सूदारशोभानुगः ।
टांकारैर्व्यथितारिसंहति धनुर्व्रत्या(व्राता)त्तकीर्ती रणे
यत्नासञ्जितशिञ्जिनीकसरटः कामं तमव्यंसयत् ।।

(हरविजयं -46.71, 72) **2** गर्भयुगलकं

When all the letters of one Sloka are inscribed in another Sloka, the term गर्भ, pregnant or womb, is used instead of गूढं. Since the two verses form a युगलकं, these two Slokas form गर्भयुगलकं. The derived Sloka is

termed प्रस्तार श्लोक:. The selected letters are underlined.

प्रस्तार श्लोक:

श्रीदुर्गदत्तवंश्य: सहृदयगोष्ठीरसेन ललिताङ्गम् ।

इदममृतभानुसूनुर्व्यधत्त रत्नाकर: काव्यम् ।। (हरविजयं -46.72) 3

The letters underlined in the earlier two Slokas form this Sloka. It is the practice to compose Slokas in चक्रबन्ध: or पद्मबन्ध: with स्वनामाङ्कितं, the inscription of one's name. This is a rare instance of a whole Sloka being composed of letters used in two previous Slokas with स्वनामाङ्कितं, of which this is the only example. It gives particulars of Rajanaka Ratnakara (**800**). Belonging to the family of Durgadatta, son of Amritabhanu, fond of the company of persons with similar taste and having tender limbs, I, Ratnakara, composed this epic. The Sloka is both गर्भयुगलकं and स्वनामाङ्कितं. The metre is आर्या वृत्तं.

चण्डवृष्टिप्रपातदण्डकेन गर्भयमकं

रणभुवमधुना जयाशंसया दोर्द्रुमालम्बनो दारयन्विद्विषोऽत्यूर्जिता

ननु विकशलितापदोसन्नया संगरक्षोभया नुत्तमोहेति भीरूढया ।

ननु विकशलितापदोसन्नयासंगरक्षोभया नुत्तमोहेतिभीरूढया

किमिव बत भियेतिभेरीरवैरभ्यधायीव कोणाहतिप्रस्तुतैर्युद्धवा ।।

(हरविजयं -46.74) 4 गर्भयमकं

A दण्डकं is composed of 108 letters and is extremely difficult to compose. Ratnakara calls this चण्डवृष्टिप्रपातदण्डकेन गर्भयमकं.

प्रस्तार श्लोक:

ननु विकलिशितापदोसन्नया संगरक्षेमया नुत्तमोहेति भीरूढया ।

ननु विकलिशतापदोसन्नयासंगरक्षोभया नुत्तमोहेतिभीरूढया ।।

(हरविजयं -46.74) 5

चक्रबन्ध गर्भश्लोक:

यस्य श्री तुलनां न कश्चन गमी भक्तौघतापार्दनो
ध्वस्तानाक्य बलच्छविः स न हिमां त्वं मुञ्च मोदक्षम ।
सन्नाथ! व्रजकेलिशब्दनमनः श्रद्धानदी कौतुकी
कीलप्राय इहाध्वनीह सतते नो मत्समः पातकी ।। 6

प्रस्तार श्लोकः

श्रीनाथपादकौतुक्यव्रतामोदी कविः शमी ।
यस्य ध्वस्ताऽच्छविः सन्नाऽवहा कश्चन मत्समः ।।

(अलङ्कारकौस्तुभ -7.63, 64) 7 षडर चक्र बन्धः

बन्धश्लोकेषु नामाङ्कता हि प्रायशः प्राचीनश्लोककृतां शैली । एषु क्वचित् कवेर्गुरुस्मरणं गुरुनामाङ्कता च वरीवर्त्ति । तत्र विस्तरः कण्ठाभरणादितो ग्राह्यः । नीरसानामपि चित्रकाव्यानां देवद्विजगुरुनृपप्रशस्तिपरत्वे उपादेयत्वमुपयोगश्चालङ्कारिकैः सुबहुभिः स्वीक्रियते । उपरिप्रदर्शितात् चक्रबन्धादिभेदान्नासमञ्जसक्रमेण गृहीतैरक्षरसन्निवेशैस्तत्तत्स्थलेषु श्लोकान्तरघटनप्रणाली मूले परिशिष्टे च संख्याऽङ्कचित्राद्यवान्तरसाधनैः स्फुटीकर्त्तुं चेष्टिता । एवमप्युत्तरत्रदर्शिते वैयाकरणप्रसिद्धलक्षणीयेन सिंहावलोकनन्यायेन घटिते शोकान्तरगर्भे बन्धे । तत्घटकश्लोकेष्वेषु श्रीकृष्णभक्तिः, तदुद्धृतेषु च गुरोः स्तुतिरिति विचित्रा भणितिपरिपाठौ ।।

यस्य श्रीतुलना न कश्चन गमी not possible to weigh his wealth, भक्तोर्घतापार्दनो removes the difficulties of devotees, अनाकय, ध्वस्ताक्यबलच्छवी destroyed the strength and fame of Asuras, स त्वं मा न मुञ्च do not leave me, मोदक्षम can please his devotees, हे तां नाथ सन्नाथ lord, व्रजकेलिशब्दनमनः श्रद्धानदीकौतुकी curious of the river of commitment to hear discourses on the playa in Vraja, इहाध्वनी भाक्तमार्गे on the path of Bhakti, कीलप्रायः सतते मत्समः नास्ति there is no sinner like me, tiny as a nail.

Oh Sri Krishna! Do not leave me. It is not possible to weigh your wealth. You remove the difficulties of your devotees. You can please them. You destroyed the strength and fame of Asuras. There is no sinner like me

insignificant as a nail on the path of Bhakti, curious and committed to hear discourses on Vrajaketi. This Sloka by Kavi Karnapura (**1575**) is गुरुनामाङ्कितं. The letters of the derived verse are underlined. The letters क and वि are to be repeated. This is the only instance where a whole Sloka is inscribed in a षडरचक्र बन्धः.

सिंहावलोकान्तरगर्भो श्लोकः

तेजः किञ्चन तत्तदस्य सततं नव्याम्बुदाभं भज

स्निग्धं लोचनलोभदञ्चतुरतालीलाविलासावलि ।

अन्तश्चिन्तयतां रसस्य सरणिं श्रीराधिकाप्रौढिम-

प्रेमार्द्रे रुचिरच्छवि स्मरवतीं क्रीडां दधद्धामसु ।।

(अलङ्कारकौस्तुभं -5.74) 8 सिंहावलोकान्तरगर्भो श्लोकः

वैयाकरणप्रसिद्धलक्षणीयेन सिंहावलोकनन्यायेन एवं श्लोकः ।

Sri Krishna's effulgence is always like a new black cloud. It is like the luster of Gods. His eyes are glossy and moving very cleverly indicating his sport. They show his deep love for mature Sri Radhika. It strengthens the memory of his sport with her in the flower bower. This Sloka is सिंहावलोकश्लोकान्तरगर्भः.

प्रस्तार श्लोकः

नव्याम्बुदाभं भज तत्तदस्य लीलाविलासावलि लोभदञ्च ।

श्रीराधिकाप्रौढिमतां रसस्य क्रीडां दधद्धाम सुरच्छवि स्म ।।

(अलङ्कारकौस्तुभं -5.75) 9

The lion looks forward and backward in pursuing its prey and killing it. This looking forward and backward is सिंहावलोकश्लोकन्यायः. This Sloka is made up of the letters underlined in the previous Sloka. The meaning of this Sloka is the same as before.

गूढचतुर्थपादः

द्युवियद्गामिनी तारसंरावविहतश्रुतिः ।

हैमीषुमाला शुशुभे विद्युतामिव संहतिः ।।

(किरातार्जुनीयं -15.43) 10 गूढचतुर्थपादः

चतुर्थपादवर्णानां त्रिपाद्यां संभवाद्गूढचतुर्थपादमाह ।

The multitude of Siva's golden arrows, moving in the sky and heaven, sounding loud enough to break the ear drums, shone like lightning. The letters द्यु, वि, मि, ता, in the first पाद and the letters सं, व, ह, त, in the second पाद constitute the last पाद of this Sloka, and so it is termed गूढचतुर्थपादः. This Sloka is found in Sarasvatikanthabharanam 2.39 also.

दुर्जनः सत्सभां प्रष्टामीहते न स्वभावतः ।

किमुलूकस्तमोहन्त्रीं भास्वतः सहते प्रभाम् ।।

(धर्मशर्माभ्युदयं -18.35) 11 गूढचतुर्थपादः

A man wicked by nature does not want to go to an assembly of good men like an owl which cannot suffer the Sun, the destroyer of darkness. Harichandra (**500**) calls this Sloka गूढचतुर्थकः.

शरवर्षी महानादः स्फुरत्कार्मुककेतनः ।

नीलच्छविरसौ रेजे केशवच्छलनीरदः ।।

(शिशुपालवधं -19.96) 12 गूढचतुर्थपादः

Sri Krishna's bow rained arrows, produced a loud sound like a lion's roar, and resembled Indra's bow (rainbow), like a thick, black cloud raining heavily with flashes of lightning.

सकैटभारौ तत्राजिलालसः सवसौ तदा ।

बलिभौमोऽर्कसच्छायः स कैलासवदाबभौ ।।

(हरविजयं -43.280) 13 गूढचतुर्थपादः

वलिभस्त्रिवलीसनाथ with three folds, औम उमासंबन्धी भागो यस्य pertaining to Parvati, अर्कः Sun, आर्काः स्फटिकाः crystals.

Vishnu, the enemy of Kaitabha, fond of fighting, looking like the Sun (or crystal), became like the Kailasa mountain of Uma. This Sloka is

समञ्जसबन्धो गूढचतुर्थपाद.

सेना रुरुधिरे तेन रुधिरेऽरेरुतेऽरुधि ।
रुतेन सेविना नारे नाधिते नाधिरेधिना ।।

(कप्फिणाभ्युदयं -18.39) **14** गूढचतुर्थपादः

Sivasvami (**800**)calls this Sloka गूढपादत्रयः.

तस्योल्लसद्बहलमेलकदिव्यनाना-
विद्यामदस्त्रपटलीकलुषावलोकः ।
वायुर्वलाहककलापमिवाभिलीय
लीलाविलोलमलुनाद्बलमेलव्यः ।।

(कप्फिणाभ्युदयं -18.65) **15** गूढचतुर्थपादः

Sivasvami calls this Sloka गूढचतुर्थः.

त्वं सद्गतिः सितापारा परा विद्योत्तितीर्षतः ।
संसारादत्र चाम्ब त्वं सत्त्वं पासि विपत्तितः ।।

(देवीशत्कं -84) **16** गूढचतुर्थपादः

सिता clear, lucid, अपरा अपर्यान्तः limitless, परा उत्कृष्टा best, विद्या तत्त्वज्ञान knowledge of Tatva, विपत्तित in danger, पासि रक्षसि protect.

Oh Amba! You are the refuge of those who want to lift themselves up from Samsara. You are clear, limitless and the best. You impart the knowledge of Tatva. You protect us from dangers in Samsara. Ananadavardhana (**800**) calls this Sloka गूढचतुर्थः.

पद्मेव मङ्गलसरित् पारं संसारसंततेः ।
दुरितक्षेपिका भूयात् पादुका रङ्गभूपतेः ।।

(पादुकासहस्रं -914) **17** गूढचतुर्थपादः

दुरितक्षेपिका remover of sins.

Rangabhupati's Paduka is like Lakshmi. May the flow of prosperity from it take us to the other bank of Samsara.

सहेत पर्वतोऽयं वो गोप्तुं क्वचन कन्दरे ।
अदरिद्रा वसामोऽत्र सर्वहेतोरिवोदरे ।।

(यादवाभ्युदयं -6.70) 18 गूढचतुर्थपाद:

सरेवहेतो: जगज्जनकस्य Brahma's.

This mountain is capable of hiding all of you somewhere in its caves. So we will stay without any harm as if we are in Brahma's stomach. Vedanta Desika (**1000**) calls this Sloka गूढचतुर्थचित्रम्.

दयावान् प्रयतः शुद्धः प्रबुद्धः कमलेक्षणः ।
पापाऽपहस्त्रिभुवनं बुद्धः पायादपायतः ।।

(विदग्धमुखमण्डनं -4.18) 19 गूढचतुर्थपाद:

Buddha shows pity. He is pure, without faults and possesses wisdom. His eyes are like lotuses. He destroys sin. May Buddha protect the three worlds from destruction!

न सज्जति क्वचिद्दोषे प्रीणाति जगतो मनः ।
य एकः स परं श्रीमांश्चिरं जयति सज्जनः ।।

(विदग्धमुखमण्डनं -4.19) 20 गूढचतुर्थपाद:

An important gentleman is not attached to any fault. He pleases all people. He lives long.

कृतानतज्ञसुरमाहितत्वाप्यवताद्वय ।
रसारक्षासारतम कृतज्ञ सुर माप्यव ।।

(ईश्वरशतकं -85) 21 गूढचतुर्थपाद:

कृतानतज्ञ those who know what has happened and what is going to happen, सुरमा glorious Lakshmi, हितत्त्वं good, हे अप्य भक्तिगम्य one to whom I am devoted, हे अद्वय one who has no equal, अव protect.

Oh Siva, of whom I am a devotee! Oh God who has no equal! You do good to Lakshmi, Gods and Yogis, who know the past and future. You are the best for protection. Oh God! Please protect us! Avatara Kavi

(**1625**) calls this अष्टापदान्निर्गतसमञ्जसबोधो गूढचतुर्थ:.

तुभ्यं जगत्रयत्राणससंपज्ञयते नमः ।
शिव संयत्सभाशील जय सज्ञनवत्सल ।।

(ईश्वरशतकं -90) 22 गूढचतुर्थपाद:

संपद्भि: अष्टभिर् ऋद्धिमयीभि: हे जगत्रयत्राणससंपत् जगत्रायणसंपद् Oh, you protect the three worlds and have access to eight Siddhis, तुभ्यं जयते सर्वोत्कृष्टाय नम: I bow to you who are the best, संयत् सभाशील सत्प्रामपर्षत्परायण devoted to preventing war.

Oh Siva! You protect the three worlds and have the eight Siddhis. You prevent war. You cherish good people. Victory to you! I bow to you! The commentator Rajanaka Ratnakantha (**1750**) calls this Sloka भ्रान्ति-समञ्जसबोध: गूढतृतीयचतुर्थपादौ.

सुधीसारज्ञताभव्यजय भासामगक्षम ।
सुसाज्ञ भज भामक्षधीरताव्यय सागम ।।

(ईश्वरशतकं -91) 23 गूढतृतीयचतुर्थपादा:

सुधिया शोभनप्रज्ञया by your wonderful knowledge, या सारज्ञता by knowing the essence, तया हेतुभूतया by being the cause, भव्य उत्कृष्टो best, मा शोभा glory, तया सागम सान्त्वगा क्षमा यस्य सविसह pardon all, हे सुसाज्ञ शोभन च असौ साज्ञश्च glorious and knowing all, अक्षैर्या धीरता तया अव्यय not dimmed by sight or mind, सागम सर्वागमसम equal to all Vedas, मां भज protect me.

Oh Siva! You have wonderful knowledge. You know the essence. Being the cause of the universe, you are the best. You pardon all. You know all. You are not diminished by sight or mind. You are equal to all the Vedas. Protect me!

This verse belongs to an extremely rare variety in which every letter in the third Pada occurs in the first two Padas, while the fourth Pada is composed of the remaining letters. Thus the first and second halves of the Sloka have the same letters. Avatara Kavi calls this प्रथमार्धादेकान्तरितान्य-क्षराण्युञ्चित्य तृतीयपाद:, शिष्टाक्षरैस्तथैव चतुर्थपाद:.

धीरो मुखरिताशान्तं जगादे रावणालयम् ।
इहाविरलचित्राभे कामिनीयत्नकोमले ।
अहिष्टान्नसुतः सीतां विचिकाय महीसुताम् ।।

(चित्रबन्धरामायणं -5.38) 24 गूढचतुर्थपादः

The last Pada is made of the underlined letters in the third, fourth and fifth Padas of this verse with six Padas. Venkatesvara (**1625**) calls this अन्त्यपादगोपनं.

त्वं दोर्बलादरौ देव सोद्रेकदरशंकुकृत् ।
त्वद्यशोऽरं मुदं दत्ते कुमुदोदरसोदरम् ।।
पादगूढे चतुर्थपादवर्णाः पादत्रये क्षेप्याः ।

(काव्यकल्पलतावृत्तिः -3.5) 25 गूढचतुर्थपादः

Oh king, by the might of your arms and fear caused by doubts of your anger, your glory gives happiness (to the wheel of brotherhood of lilies). The last line consists of the underlined letters in the first three lines. Amarachandra Yati (**1650**) calls this is पादगूढं.

पातातुराणां बोधैक्यमयो धुर्याप्तिसूः सताम् ।
दलितैनः समुदयः पातु मधुसूदनः ।।

(कवीन्द्रकर्णाभरणं -4.2) 26 गूढचतुर्थपादः

आतुराणां आपद्गतानां पाता बोधो ज्ञानं तदभिन्नः वेदान्तिमते नित्यज्ञानरूपत्वात् सतां सत्त्वेन भासमानानां धुरि अग्रे आप्तिः प्राप्तिस्तां सूते इत्याप्तिसूः व्यावहारिकसत्तावत्प्रपञ्चापेक्षया अधिकसत्तावत्त्वात् ब्रह्मसत्तायाः परमार्थिकत्वात् । "प्राणा वै सत्यं तेषामेष एव सत्यः" इति श्रुतेः । अत्र चतुर्थपादघटकवर्णाः पूर्वपादत्रये स्थिता इति बोध्यम् ।।

आतुराणां those in danger.

Madhusudana saves Sadhus in danger and bestows knowledge of Brahman. He removes sins. May he protect us!

जन्मादिका दया यस्मात्तिस्रोऽस्य स्मयवर्जिताः ।
रम्यः शास्ता सदा नः स जयति स्मरशासनः ।।

(कवीन्द्रकर्णाभरणं -4.2) 27 गूढचतुर्थपादः

अस्य प्रपञ्चस्य जन्मस्थितिभङ्गरूपास्तिस्त्रो दशा यस्माद्भवन्ति । तथा च ब्रह्मस्वरूप इत्यर्थः । "जन्माद्यस्य यतः" इति वेदान्तसूत्रम् । स्मयोऽहंकारः । अविद्येति यावत् । तद्वर्जितो नित्यशुद्धबुद्धस्वभावत्वात् । आविद्यकजीवस्यैव तद्विकारसंबन्धात् । उपाधेः प्रतिबिम्बपक्षपातित्वात् इति वेदान्तिनः । रम्य आनन्दमयत्वात् नोऽस्माकं सदा नित्यं शास्ता प्रेरकः । "एतस्य वा अक्षरस्य प्रशासने गार्गि द्यावापृथिवी विधृते तिष्ठतः" इत्यादिश्रुतेः ।।

स्मय अहंकारः ego.

May Siva order for us in the three states right from birth, through childhood to youth to old age, without any ego. Siva wins! Visvesvara Pandita (1725) calls this Sloka is पादगूढं.

क्रियागूढं

चेतश्चेद्वीर्यविमुखं व्रीडा वा स्वीकृता ततः ।
दुस्तरामात्मकर्माणि गतमानेऽयशःसखा ।।

(कप्फिणाभ्युदयं -18.80) 28 क्रियागूढं

This is क्रियागुप्तिः.

स प्राणिति सतेजा यः स वाग्मी युधि वक्ति यः ।
अस्या इति गिरं गर्जन्मानैकाङ्क्रुधः सखीन् ।।

(कप्फिणाभ्युदयं -18.83) 29 क्रियागूढं

Sivasvami calls this Sloka क्रियागोपितकः.

स्तनजघनभराभिराममन्दं गमनमिदं मदिरारुणेक्षणायाः ।
कथमिव सहसा विलोकयन्तो मदनशरज्वरजर्जरा युवानः ।।

(सरस्वतीकण्ठाभरणं -2.366) **30** क्रियागूढं

This movement of the woman with wine-coloured eyes, walking slowly, but delightfully, because of her heavy breasts and buttocks, is somehow seen bravely by youths troubled by Kama's arrows. The letter न, the adjective and स्त, the verb, are placed near जघन, to obscure the meaning. This Sloka is cited by Hemachandra in Adhyaya 5 of his Kavyanusasana. The hidden verb is नस्त.

राजन्नवघनश्यामनिस्त्रिंशाकर्षदुर्जय ।

आकल्पं वसुधामेतां विद्विषोऽद्य रणे बहून् ।।

(विदग्धमुखमण्डनं -4.34) **31** क्रियागूढं

Oh King, your sword, black like the new cloud, is invincible. In this battle many enemies on this Earth right up to the end of the Kalpa .. .. . Two verbs are missing, अव protect, is after राजन् and द्य cut to pieces. Oh King, rule the Earth to eternity. Cut the enemy to pieces with the sword.

पुंस्कोकिलस्यैते नितान्तमधुरारवैः ।

सहकारद्रुमा रम्या वसन्ते कामपि श्रियम् ।।

(विदग्धमुखमण्डनं -4.35) **32** क्रियागूढं

In Spring, with the continuous sweet sound of the buzzing of swarms of bees and the melodious songs of the male Koel, the sheer beauty of this mango tree is .. .. .. Splitting नितान्तमधुरारवैः into नितान्तं अधुः आरवैः, the verb अधुः bears, is resurrected .

पाण्डवानां सभामध्ये दुर्य्योधन उपागतः ।

तस्मै गां च हिरण्यं च सर्वाण्याभरणानि च ।।

(अनन्तदास) **33** क्रियागुप्तिः

Duryodhana arrived in the assembly of the Pandavas. He was given villages, gold and all kinds of ornaments. This is the common meaning. If you read दुर्योधन as अदुः gave and योधन warrior, the meaning is that the warrior who arrived was given the various items. This Sloka is क्रियागुप्तिः.

Anantadasa was the son of Kaviraja Jagannadha Mahapatra, (**1300**) who was the संधिविग्रहकारक of Kings Narasimha and Nissankabhanudeva of Kalinga. Anantadasa wrote a commentary on his father's work Sahityadarpana, where it is quoted at 10.17. Sarngdhara (**1350**) gives a slightly different version, where the first line is split as सर्वेदुः योधनसमीहया.

आगतः पाण्डवाः सर्वेदुर्योधनसमीहया ।

तस्मै गां च सुवर्णं च रत्नानि विविधानि च ।।

(शार्ङ्गधरपद्धति -534) 34 क्रियागूढं

The Pandavas gave villages, gold and different types of precious gems to whoever came in the hope of obtaining wealth.

कृपाणखण्डितारातिमण्डलाधीशमण्डलः ।

श्रीसिङ्गधरणीपाल! विभवे हि समुद्धृताम् ।।

(चमत्कारचन्द्रिका -6.27) 35 क्रियागूढं

Oh Singabhupala, the groups of enemies who have been cut by your sword, - - -- -- -- there is enough of glory. The verb एहि, give, is hidden in विभव एहि, to form समृद्धतां एहि. Visvesvara (**1400**) calls this Sloka and the following one क्रियागुप्तं.

कन्दर्पकल्पनाकारं श्रीसिङ्गधरणीभुजम् ।

पुरमार्गे पुरन्ध्रीणां निश्चिता नयनाञ्चलाः ।।

(चमत्कारचन्द्रिका -6.28) 36 क्रियागूढं

Singabhupala's arms are like Kama's. The glances of the ladies on the streets - -- -- -- . The verb आपुः, is hidden in the formation पुरमार्गेऽऽपुरन्ध्रीणां.

पदबन्धनसामर्थ्यादस्फुटं यत्र वर्तते ।

क्रियाकर्त्रादि तत्प्राहुः क्रियागुप्तादिकं बुधाः ।।

(चित्ररत्नाकर -3.44) 37 क्रियागूढं

Where there is no clarity in the ability to bind words denoting क्रिया

action, कर्त्री object and others, it is called क्रियागुप्तं etc. by learned people.

अस्य लोकस्य विपदं रणे हत्वा दशाननम् ।

इति सम्प्रार्थितो देवैर्भगवान् मधुसूदनः ।।

(चित्ररत्नाकर -3.45) 38 क्रियागूढं

The Gods prayed to Lord Madhusudana to . . world from disaster by killing Ravana, the scourge of the whole world. Here the verb "save" is hidden in अस्य, that, which is also derived from the root असु, क्षेप्णे to save.

पुरारण्यं सदावं यत् तद् दग्धमधुना क्षणात् ।

इति व्याहृतवानिन्द्रो दृष्ट्वा प्लुष्टं तु खाण्डवम् ।।

(चित्ररत्नाकर -3.46) 39 क्रियागूढं

Indra saw the Khandava forest burnt and said, "This old forest which now has been burnt down by a forest fire in a short period of time ..". The verb is missing. Splitting सदावं into सदा आवं अपाल्यं, not protected always, we get an altered meaning, "This old forest was burnt because it was not protected all the time".

गृहद्वारगतस्यास्य पुंसः कामार्तचेतसः ।

विलासैर्गणिकां सख्यो वित्ताकर्षणनिर्भराम् ।।

(मन्दामरन्दचम्पू -6.1) 40 क्रियागूढं

The man was filled with passion. By playful action, he ... to the prostitute, who had come to the entrance of his house and who was keen on obtaining money from him. The verb is missing. It is वित्त, made this known.

आलोलनयनां कृष्णो लिंपन्तीं वीक्षणैर्दिशः ।

गच्छन्तीं सद्मसंकेतं तिमिरे राधिकां मुदा ।।

(मन्दामरन्दचम्पू -6.2) 41 क्रियागूढं

Krishna ... Radhika, who was going happily in the darkness to the assigned house with her eyes darting about in various directions. The verb is missing. It is आलिङ्गति, embraced. The letters are dispersed. They are underlined. They are परसवर्णमकृत्वैव गुप्तातामिश्रिता.

हेरम्बचरणाम्भोजं महद्भृङ्गनिषेवितम् ।
दावाग्निं विघ्नदावस्य वंदारूणां वयं सदा ।।

(मन्दामरन्दचम्पू -6.3) 42 क्रियागूढं

We always ... to the lotus feet of Heramba, who is served by many Bhringas, who also extinguish forest fires. The verb is missing. It is वंदामहे, bow. The letters are dispersed.

जितकाञ्चनकुम्भश्रि सुघृणायतनं द्युतेः ।
तादृक्षमस्या वक्षोजद्वन्द्वं सोऽतिमुदा हरिः ।।

(मन्दामरन्दचम्पू -6.4) 43 क्रियागूढं

सुघृणायतनं compassion.

Hari was very pleased. He ... her two breasts, which shone brighter than gold vessels. The verb is missing. It is जिघृक्षति, smelled. The letters are dispersed.

रमासमानया कृष्णः सहासो राधया तया ।
निकुञ्जनिकुरम्बेषु कालिन्दीविलसत्तटे ।।

(मन्दामरन्दचम्पू -6.5) 44 क्रियागूढं

Krishna ... with Radha who was equal to Lakshmi, in the bowers of Nikuramba on the banks of Kalindi River. The verb is missing. It is विजहार, roamed. The letters are dispersed.

अञ्चितोऽपि निकुञ्जोऽसौ कुञ्जत्कण्टकिवीरुधा ।
स्वैरिण्यास्चिररात्राय लुठन्त्याः कामिनः कृते ।।

(मन्दामरन्दचम्पू -6.6) 45 क्रियागूढं

निकुञ्ज bower, स्वैरिणी independent, लुठन्या: rolling. thicket

For the independent maiden rolling about, throughout the long night, he ... in the thorny bower. The verb is missing. It is सौधायते, made a shelter. The letters are dispersed at the end of each Pada.

वसन्तं प्राणिनः देहे वसतस्ते सुरोत्तम ।

पादे स्पृश्ये त्रयीवाचा वयं भक्तिं सदा तया ।।

(मन्दामरन्दचम्पू -6.7) 46 क्रियागूढं

Oh best of Gods! In Spring we, living beings, touch your feet and we always ... with three words in adoration. The verb is missing. It is याचामहे, beg. The letters are dispersed.

यथा यथा त्रस्तकुरङ्गनेत्रा प्रिया पुरो मेऽद्य तिरोहितश्रीः ।

महोदधेः स्फारतरङ्गभङ्ग्या तथा तथा प्रेममयं मुदाऽहम् ।।

(काव्यकल्पलतावृत्तिः -3.5) 47 क्रियागूढं

As the frightened doe-eyed lover - - in my impoverished condition, I was full of love and happiness like the Ocean's expanding waves. The lover gave me रोहितश्रीः, increase in happiness. दधे is the क्रिया.

कपोलतलमुज्वल त्वदलका यदानीलय-

न्मृगाङ्कमुखि मेचका नवनवं तदानीं पुनः ।

तव श्रवणभूषणप्रणयशालिनीलोपलो-

च्छलत्किरणमञ्जरीशवलिताननश्रीरिति ।।

(कवीन्द्रकर्णाभरणं -4.4) 48 क्रियागूढं

मेचकाः श्यामला अलका इति प्रतीतिः । मे मम कर्णभूषणनीलकिरणावृतमुखश्रीरिति अचका अभासथाः इति तात्पर्यम् । "मृगाङ्कमुखि इत्यस्यामन्त्रितत्वादविद्यमानवद्भावेऽपि अनीलयन्नित्यस्मात्परत्वमाश्रित्य "मे" इत्यादेशः ।।

मेचकाः black hair, अयका अभासया: shine, शवला spotted, अनीलयन् permit.

Oh woman with a face like the Moon! Your black hair darkens and makes your forehead shine again, The movement of the blue stones, sapphires, adorning your ears are speckled. The verb is missing. Here मेचकाः is split into मे अचकाः. Now the meaning is different. You have left me for another.

चेलाञ्चलेन वक्षोजौ तिरोधानगतावपि ।

बत मन्दितमन्दाक्षं सुभ्रु विभ्रमवैभवम् ।।

(कवीन्द्रकर्णाभरणं -4.4) 49 क्रियागूढं

न तिरोऽधा नाच्छादितवत्यसि । गतौ गमनसमये । विभ्रमस्य

वौभवमुद्रेकः । "चित्तवृत्यनवस्थानं शृङ्गाराद्विभ्रमो मतः" इति भरतः ।।

न तिरोधानगतौ न तिरोऽध नाच्छादिवत्यपि even when it is not covered, गतौ at the time of leaving, विभ्रमस्य वैभवं उद्रेकः heightening of confusion.

Even when you turned back, by your movement, the splendour of the breasts.., say what is the heightening of comfort, looking slowly. Actually, "Even when the breasts are not covered" is meant and not "living here". The verb is missing.

ततः संवीक्ष्य वैदेहीं मुदितेऽस्मिन् दशाननः ।

सहारभूषणाढ्याभिर्वनिताभिस्तदन्तिकम् ।।

(चित्रबन्धरामायणं -5.46) 50 क्रियागूढं

Venkatesvara (**1625**) calls this and the following two Slokas क्रियागोपनं.

कुपितेन प्लवङ्गानां कुञ्जरेण बलीयसाम् ।

रावणोद्यानमुत्फुल्लपुष्पमालाविराजितम् ।।

(चित्रबन्धरामायणं -5.54) 51 क्रियागूढं

एत्य दृष्टं कटाक्षाभ्यां मृत्युरावणयोस्ततः ।

तस्मिन् रुषा शरानक्षस्सहास वदनोज्ज्वले ।।

(चित्रबन्धरामायणं -5.54) 52 क्रियागूढं

विराटनगरे राजन् कीचकादुपकीचकम् ।

अत्र क्रियापदं गुप्तं यो जानाति स पण्डितः ।।

(भाण्डागार - 193.9) 53 क्रियागूढं

Oh king, in Virata's city, from Kichaka to Upakichaka -- --. The verb is missing. Splitting विराट into विः, birds, and आटः, roaming and taking

कीचक to mean bamboo. the meaning becomes clear. A bird roamed from one bamboo clump to another.

गूढक्रियाकर्तृक:

साम्भोभरैरञ्जनभेदभाभि: प्राप्तै: स्मरारे: समरानकत्वम् ।
संहारकालक्षुभितस्य सिन्धो: समानशब्दैर्गगनं तदानीम् ।।

(हरविजयं -48.31) 54 गूढक्रियाकर्तृक:

Sambhu, with a change in the anointing, got the appearance of Siva, (the enemy of Kama), in battle, with a sound filling the sky like the Ocean swelling at the time of Pralaya. By dropping the vowel, the verb and subject are hidden. This is मात्रारहितो गूढक्रियाकर्तृक:.

दशकण्ठे विनिहते हरीणां रक्षसामपि ।
प्रहर्षेण स्तुतो राजा वृषभं रघुभूभुजाम् ।।

(चित्ररत्नाकर -3.47) 55 गूढक्रियाकर्तृक:

When Ravana was killed, the king of the monkeys and Rakshasas praised King Rama with great joy. The verb स्तुत praised and the subject राजौ are not clear. ष्टुञ् स्तुतौ is the धातु providing the verb. Here the two words राजा वृषभं are combined together into one word as राजावृषभं and then split into राजौ ऋषभं. So this is क्रियाकर्तृगुप्तं.

गूढक्रियाकर्मक:

चित्रं तम:समूह त्वं बिभ्राणो मेचकच्छविम् ।
महिषव्यूहकपटाद् भानोरग्रे सरोऽरुण: ।।

(चित्ररत्नाकर -3.48) 56 गूढक्रियाकर्मक:

Oh Gathered Darkness! Displaying a dark blue colour, dissembling a herd of buffaloes in front of the Sun, Aruna .. .. in the lake. How strange! Here the verb निरुद्धवान् is missing and the object सर before अग्रे makes अग्रेसर, in front. The word अरुण is सूरसूतवाचकबुद्धि:, as he is the charioteer of the

Sun.

गूढक्रियाकर्मकर्तृकः

भर्तुः संप्रतिपत्तीनां स्मरंश्चिरमविक्लवः ।
संयुगीं सहसा योद्धु नैव तत्र कुमारकः ।।

(हरविजयं -43.364) 57 गूढक्रियाकर्मकर्तृकं

The Lord, when Kumara was not there, remembering the long agitation among his followers, quickly got ready to fight.

गूढकर्मक्रिया

प्रलापिनं मा रसेनाभयप्रद यमाकुलम् ।
आगत्य त्वरितं तीव्रप्रभावोचितविग्रह ।।

(ईश्वरशतकं -16) 58 गूढकर्मक्रिया

हे तीव्रप्रभ shining intensely, उचितविग्रह proper shape, त्वं मा कर्मभूतं अव रक्ष do not protect from what is caused by Karma, रसेन आदरेण with respect, यमाकुलं afraid of Yama, प्रलापी chatterer, त्वरितं आगम्य coming quickly.

Oh Siva! You are shining intensely and have a proper share of all offerings. You do not protect us from what is caused by Karma and which comes quickly. I pray with respect. I am a chatterbox afraid of Yama! The subject तं and verb अव are hidden, गूढकर्मक्रिया.

कर्मगुप्तं

कर्मभिर्बहुभिः श्रान्तः पुरुषो वारयत्ययम् ।
अपयातपरिश्रान्तेरस्य दास्यामि वेतनम् ।।

(साहित्यदर्पणं -10.17) 59 कर्मगुप्तं

The man, who has taken rest after much hard work, prevents this. I give his wages to him, as he has rested. Here, वाः means water, which I give to the man अयमयति, as he has rested.

शीकरासारसंवाही सरोजवनमारुतः ।

प्रक्षोभयति पान्थस्त्रीनिःश्वासैरिव मांसलः ।।

(विदग्धमुखमण्डनं -4.38) 60 कर्मगुप्तं

- - is a collection of water drops, is strengthened by the sighs of the wives of travellers, which the breeze from the lotus garden disturbs. सरोजवनमारुतः, supplies the missing word, सरः the lake.

सुभग! तवाननपङ्कजदर्शनसंजातनिर्भरप्रीतेः ।

शमयता कुर्वन्दिवसः पुण्यवतः कस्य रमणीयः? ।।

(विदग्धमुखमण्डनं -4.39) 61 कर्मगुप्तं

Oh beautiful woman, which fortunate man's day - - by the deep satisfaction caused by the sight of your face, which looks like a lotus? The act is missing. By splitting शमयता as शं अयता, कल्याणं गच्छता, the answer is that the man's day was made happy.

शंकरः कुरुताच्छ्रीमान्भक्तस्य मम ते सदा ।

निजाश्रितकदम्बस्य निलिम्पविटपोपमः ।।

(मन्दामरन्दचम्पू -6.10) 62 कर्मगुप्तं

निलिम्प cling.

May Sankara give me, his permanent devotee, ... The example is the tree to which the Kadamba creeper is clinging. Answer: शं, happiness.

मनोजस्य परीहासैरारामे राधया तया ।

अहारि गोपकान्तानां रासक्रीडामहोत्सवे ।।

(मन्दामरन्दचम्पू -6.11) 63 कर्मगुप्तं

मनो अजस्य कृष्णस्य मनः।

In the Rasakrida festival of Gopa maidens, Radha stole the ... of Krishna, her lover, by making fun, while they were at rest. Answer: मनः, mind.

वनितासूनसमये सुभग त्वद्विनाकृता ।

जहाति हन्यमानेयमनन्यजशिलीमुखैः ।।

(कवीन्द्रकर्णाभरणं -4.4) 64 कर्मगुप्तं

सूनसमये in Spring, असमये सून् जहाति she dies at the wrong time, अनन्यज Kama.

Struck by Kama's arrows, the fortunate girl . . leaves in Spring. The object is missing. Splitting आसूनसमये into आसून् असमये जहाति, the girl dies at the wrong time.

तारकाकुन्दमुकुलकदम्बककरम्बिताम् ।
भासाजिततमालत्वाभां तमांसि विदधुस्तमाम् ।।

(कवीन्द्रकर्णाभरणं -4.4) 65 कर्मगुप्तं

She spent the entire ... in the dark like Tamala trees with budding flowers of Kadamba and Karamba. Answer: तमां तमांसि night.

एहि हे रमणि पश्य कौतुकं धूलिधूसरतनुं दिगम्बरम् ।
सापि तद्वदनपङ्कजं पपौ भ्रातरमुक्तमपि किं न बुध्यसे ।।

(शाङ्गधरपद्धति -537) 66 कर्मगुप्तं

"Oh beautiful woman, see this preposterous thing, a naked person with a dust-smeared body". Why do you not understand what the brother said? By splitting कौतुकं strange, into कौ on Earth, and तुकं boy, it is clear that the brother is talking about a boy, who is dirty by playing on the ground, whom his sister picked up.

कर्ममात्रागुप्तिः

सन्ततं भूधरभुवो देवो रक्षतु माधवः ।
स्वभक्तानल्पसङ्कल्पनाकल्पपादपः ।।

(चित्ररत्नाकर -3.50) 67 कर्ममात्रागुप्तिः

May God, who is the upholder of the Earth and is the tree which fulfills the objects of the desires of his ardent devotees' slightest wishes, protect ..(me)! Here the object, me, is missing. By splitting माधवः Madhava,

Vishnu, into मा मां, me and धव: पति: lord or शिव: prosperity, the meaning is clear. This Sloka is कर्ममात्रगुप्ति:.

कर्मकर्तृकगुप्ति:

नारीनाशोदयद्धूऊलीपालीपिहितपूषणि ।
खान्तरे खण्डयामास खड्गेनैकेन खण्डस: ।।

(मन्दामरन्दचम्पू -6.16) 68 कर्मकर्तृगुप्ति:

He was covered with the dust created while destroying women. With his sword, he cut them into pieces. Both subject and object are missing. Answer: ना अरीन्, enemy men. The meaning is now clear. The man was covered with dust and cut the enemy into pieces with his sword.

मा न कोपभृते पुंसि शास्वतीं स्थितिमाश्रयेत् ।
शङ्खेभ्यो नाप्नुयात्कोऽपि देश: प्राप्नोति कङ्कणै: ।।

(काव्यकल्पलतावृत्ति: -3.5) 69 कर्मकर्तृगुप्ति:

मा Lakshmi, खेभ्य: for sense organs, शं कं happiness.

May not angry men be permanent! No one obtains a kingdom with a conch nor by bangles. Splitting शङ्खेभ्यो into शं खेभ्यो, happiness of the senses, and taking मा to be Lakshmi, the meaning is clear. The first half is कर्तृगुप्तं and the second half कर्मगुप्तं. It means, may not Lakshmi be permanently with angry men. Happiness of the senses is not obtained in any country by bangles.

गूढकर्तृक:

वराहलीलाञ्छितया श्रिया हरिरिवाश्रित: ।
पुष्पवर्षै: क्रियास्तन्वन्समभाव्यत खेचरै: ।।

(हरविजयं -43.307) 70 गूढकर्तृक:

हली bears a plough, वरा: acts, क्रियास्तन्वन् praising the acts, तनन acts, आञ्छितया सम्बद्धया connected with वरा हली लाञ्छितया, वराह लीलाञ्छितया by the mark of.

The Gods praised the acts of Siva, like Vishnu in Varahavatara with Lakshmi, and rained flowers. It can also mean: like the actions of Balarama in dragging the Yamuna with his plough.

गौरीनखरसादृश्यश्रद्धया शशिनं दधौ ।
इहैव गोप्यते कर्ता वर्षेणापि न लभ्यते ।।

(शार्ङ्गधरपद्धति -535) 71 गूढकर्तृक:

Siva had the Moon on his head, as it resembled Parvati's nails. The subject is hidden and cannot be discovered even in a year's time. इहा Siva, the destroyer of Kama, is the subject.

अन्नवस्त्रसुवर्णानि रत्नानि विविधानि च ।
ब्राह्मणेभ्यो नदीतीरे ददाति व्रज सत्वरम् ।।

(शार्ङ्गधरपद्धति -536) 72 गूढकर्तृक:

On the bank of the river, different types of food, clothes and gold are being given to Brahmins. Go quickly. Splitting ब्राह्मणेभ्यो into हे ब्राह्मण इभ्य:, in plenty, it is clear to whom this is addressed.

सम्प्रापितायां शुभ्रत्वं सभायां नारदत्विषा ।
उवाच वाच मधुरा हर्षयन् निखिलान् जनान् ।।

(चित्ररत्नाकर -3.49) 73 गूढकर्तृक:

In the assembly, the man with glistening teeth, having cleansed himself, pleased all the people now with sweet speech. This meaning is obscured by the word नारदत्विषं which means the brightness of Narada, the sage. The subject is missing. Splitting नारदत्विषं as ना man and रदत्विषं glistening teeth, the meaning is clear. Chakra Kavi calls this Sloka कर्तृगुप्ति:.

सर्पात्क्रूरतरान्दैत्याननेकानवधीद्युधि ।
कमलापतिविद्वेषपरिदूषितमानसान् ।।

(मन्दामरन्दचम्पू -6.8) 74 गूढकर्तृक:

You killed in the battle many Daityas, who were more cruel than snakes and who abused Vishnu hatefully. Answer: सर्पात्.

दृप्तानामात्मनारीणां सर्वसाम्राज्यसंभवः ।

तादृशो दर्पभारोऽयं व्यभञ्जीत्यवदन्मुदा ।।

(मन्दामरन्दचम्पू -6.9) 75 गूढकर्तृकः

व्यभञ्जीत् divided, enjoyed.

He had all kingdoms. He enjoyed happily the wives of the enemies and said to ... Answer: आत्मना, to himself.

बाले मकरकेतोस्त्वां महेषुरतिरूपिणीम् ।

पश्यतस्य हृदयमदयं सादयत्यलम् ।।

(कवीन्द्रकर्णाभरणं -4.4) 76 गूढकर्तृकः

"महेषुर्बाणः अत्यन्तरूपवतीं त्वां" इति च्छेदः । सादयति पीडयति ।

"महेषूत्सवेषु रतिरूपिणीं" इति प्रतीतेर्गुप्तत्वम् ।।

महेषुः बाणः arrow, अतिरूपिणीं very beautiful, महेषु रतिरूपिणीं looking like Rati, सीदयति पीडयति troubles.

Oh girl! My heart is troubling me to see you looking like Rati, wife of Manmatha.. The meaning is: you look like an arrow of Manmatha being so beautiful. This Sloka is कर्तृगुप्तं.

उपैति सुरभिः स्मेरसहकारादिशोभितः ।

प्रेयोविरहदूनानाममूनां तन्वते रुजम् ।।

(कवीन्द्रकर्णाभरणं -4.4) 77 गूढकर्तृकः

सहकारादिभिः शोभित इति प्रतीतिः । स्मेराः सहकारा यासु तादृश्यो दिशः अमितः समन्तादिति तातपर्यम् ।।

सहकार mango, helper.

The day is shining assisted by love, or mangoes and love. She is pained by the separation.

कर्तृकारकगुप्तं

न करोति नाम रोषं, न वदति परुषं, न हन्त्ययं शत्रून् ।

रञ्जयति महीमखिलां तथाऽपि धीरस्य वीरस्य ।।

(विदग्धमुखमण्डनं -4.36) 78 कर्तृकारकगुप्तं

This king does not get angry, does not use harsh words and does not kill his enemies. But even then - - - makes - - dear to the whole world. This is कर्तृगुप्तं कारकगुप्तं च. Splitting धीरस्य into धी: अस्य, it is his intellect which makes him dear.

शरदिन्दुकुन्दधवलं नगपतिनिलयं मनोहरं देवम् ।

यैः सुकृतं कृतमनिशं तेषामेव प्रसादयति ।।

(विदग्धमुखमण्डनं -4.37) 79 कर्तृकारकगुप्तं

To those who have incessantly performed good deeds, the Himalayas, white like the Spring Moon and the jasmine flower, the God - - is pleased with their _ _. Splitting मनोहरं into मनो हरं, God Siva is pleased with their minds.

कारकगुप्तिः

षड्जसम्वादमापन्नैः स्वरैः श्रुतिमनोहरैः ।

गिरिशृङ्गस्थितं सर्वं मयूरं जयति ध्रुवम् ।।

(तारकालङ्कारा) 80 कारकगुप्तिः

कदाचिदक्षरच्युतकमात्राच्युतकबिन्दुमतीगूढचतुर्थपादप्रहेलिकाप्रदानादिभिरव-नितासम्भोगपराङ्मुखः सुहृत्परिवृतो दिवसमनैषीत्।। (कादम्बरी)

With pleasant notes in the Shadja Sruti, the peacock on the mountain top conquers the entire world. This ordinary meaning does not convey any sense. Here the word जनं, is missing. By supplying the word, it now means that the peacock, on the mountain which looks like a horse, pleases all people. It is कारकगुप्तिः. This verse is quoted by Bhanuchandra in his commentary on Bana's Kadambari, in the passage where King Sudraka spent the day with friends discussing अक्षरच्युतकं, मात्राच्युतकं, बिन्दुमती, गूढं, चतुर्थपाद, प्रहेलिकादिः. It is also quoted at 10.17 of Sahityadarpanam.

श्रीसिङ्गभूपनासीरधाटीसाध्वससंभ्रमात् ।

क्व दरी क्वदरीत्यद्रेः कान्तारे रटति स्फुटम् ।।

(चमत्कारचन्द्रिका -6.29) 81 कारकगुप्तिः

Out of consternation at the heroic deeds of Singabhupala's sword, there is sound - - in the forest. Splitting कान्तारे into अरेः कान्ता, the wife of the enemy, the subject is clear.

करणगुप्तं

पूतिपङ्कमयेऽत्यर्थं कासारे दुःखिता अमी ।

दुर्वारा मानसं हंसा गमिष्यन्ति घनागमे ।।

(विदग्धमुखमण्डनं -4.40) 82 करणगुप्तं

This swan which was troubled by the mud and bad smell in the lake goes to Manasa Lake on the arrival of the rainy season. Why does the swan go? Because of दुर्वारा दुः वारा, foul water.

अहं महानसायातः कल्पतो नरकस्तव ।

मया मांसादिकं भुक्तं, भीमं जानीहि मां बक! ।।

(विदग्धमुखमण्डनं -4.41) 83 करणगुप्तं

Bhimasena is addressing Bakasura. "Oh Baka, I have brought - - items prepared in the small man's नर-क, (not नरक, hell), kitchen, महानसं. I have eaten the meat and other items prepared for you. Know me as Bhima". The question is, how did Bhima bring the food? Splitting महानसायातः into महानसा and आयातः, the items are brought by a cart.

क्वास्ते विरचितप्रीतिर्मधुकैटभसूदनः ।

भोगीन्द्रभोगपर्यङ्के शयानः सहितः श्रिया ।।

(चित्ररत्नाकर -3.51) 84 करणगुप्तं

Where are you showing affection? You are the destroyer of the Rakshasas Madhu and Kaitabha. You are lying along with Lakshmi on a bed made of Adi Sesha. Here the अधिकरण क्वा is hidden. Hence this Sloka is

करणगुप्तं.

विजृम्भतेऽसौ सुरभौ कोकिलस्याशुचारुता ।

मन्त्रेणाथर्वणेनेव प्रतापः पुष्पधन्वनः ।।

(कवीन्द्रकर्णाभरणं -4.4) 85 करणगुप्तं

आशु quickly, चारुता cleverness, अशुचा शोकरहिता without sorrow, रुता sand.

Kama's prowess increases as if by Atharvana Mantras and the notes of the Koel, which are not sad. Koels are known to be swift but that is not intended.

यां गीतिं तव वदनात्सुतनु पिबामः सुधामधुराम् ।

मघवापि न तां त्रिदिवे लभते हाहापि वशगेन ।।

(कवीन्द्रकर्णाभरणं -4.4) 86 करणगुप्तं

हाहा the name of a Gandharva, or the exclamation Ha Ha.

The beautiful songs of yours which I am drinking like nectar cannot be heard by Indra in Svarga by saying Haha or by the Gandharva Haha's songs.

संप्रदानगुप्तं

अम्भोरुहमये स्नात्वा वापीपयसि कामिनी ।

ददाति भक्तिसंपन्ना पुष्पं सौभाग्यकाम्यया ।।

(विदग्धमुखमण्डनं -4.42) 87 संप्रदानगुप्तं

A woman is offering flowers with piety for her welfare to - - after bathing in the well, which was filled with lotuses. For whom was the offering? The answer lies in breaking अम्भोरुहमये into अम्भोरुहं अये, to God Kama.

प्रशस्त्यायुक्तमार्गस्य तव सम्मानितां श्रिताः ।

स्पृहयन्ति न के नाम गुणरत्नालय! प्रभो! ।।

(विदग्धमुखमण्डनं -4.43) 88 संप्रदानगुप्तं

A follower is praising the king. Oh Lord, you have all the good

qualities. Who among those men following virtuous paths, who follow you and who have been honoured by you, does not like you? Splitting प्रशस्त्यायुक्तमार्ग into प्रशस्त्यै उक्तमार्ग, those who flatter the king like him.

अर्थान् बहिश्चरान् प्राणान् को वास्मिन् जगतीतले ।

मधुपात्रे प्रदिशति प्राप्तुमिच्छन् परां गतिम् ।।

(चित्ररत्नाकर -3.52) 89 संप्रदानगुप्तं

In this world, with money and Prana departing, who sees in the cup of wine a means of attaining Moksha? The word मधुपात्रे should be split into मधु and पात्रे. The deserving are shown the means to Moksha. मधुपात्रे इति पदमधिकरणत्वभ्रमकं.

मग्नापि वारवनिता मदनोदन्वत्यनन्तरायेऽसौ ।

लावण्यशालिनमपि स्वात्मानमशङ्कमर्पयति ।।

(कवीन्द्रकर्णाभरणं -4.4) 90 संप्रदानगुप्तं

अनन्तरायेण रहिते अनन्तराये without pause, अनन्तो भूयान् रा द्रव्यं यस्य सः अनन्तरा: one with immense wealth

The prostitute gives herself without pause to very attractive persons. The real meaning is different. The prostitute is immersed in sex without pause and gives herself to men with immense wealth.

बाले निदाघमध्याह्ने ब्रध्नदीधितिदग्धया ।

स्पृहा गजतया तेने महासरसयातपे ।।

(कवीन्द्रकर्णाभरणं -4.4) 91 संप्रदानगुप्तं

महासरस big tank, महासरसया very playful, pleasant, स्पृहा consciousness, wish is the संप्रदानसंज्ञा

Oh girl! In the hot afternoon, scorched by the Sun, it is very pleasant like an elephant. Actually the reference is to the big tank and not the elephant.

अपादानगुप्तं

शिलीमुखैस्त्वया वीर, दुर्वारैर्निर्जितो रिपुः ।

बिभेत्यन्तमलिनो वनेऽपि कुसुमाकुले ।।

(विदग्धमुखमण्डनं -4.44) 92 अपादानगुप्तं

A poet is praising the king. Oh warrior, with unstoppable arrows you have defeated a very soiled enemy. He is afraid in the forest with many flowers. Why? अत्यन्तं अलिनं, with many bees, and not अत्यन्त मलिनं, makes the meaning clear. This is अपादानगुप्तं, the notion of the ablative is absent.

राज्ञां कुलं मदश्रान्तं बिभीयादपि वीर्यवत् ।

कियान् कीचक इत्यार्तां भीमोऽभाषत पार्षतीम् ।।

(चित्ररत्नाकर -3.53) 93 अपादानगुप्तं

Bhima assured a harassed Draupadi, "What is Kichaka to me? I am valorous, born in a family of kings and restless because I am fearless ". Here मदश्रान्तं is मत्, अस्मत् पञ्चम्येकवचनं, अश्रान्तः and not मद श्रान्तं.

दयिते मदनायासवशंवदपदस्पृहः ।

वद वारयसि प्रेम्णा किमिति स्तिमितादृशम् ।।

(कवीन्द्रकर्णाभरणं -4.4) 94 अपादानगुप्तं

मदनायास कामश्रम fatigue of love, मत् my वारणार्थानाममीप्सित is the अपादानं.

Oh lover! Your gait is slowed by fatigue caused by sex. Tell me why do you prevent me? वारणा is wish as well as prevent. She wishes to be with her lover.

प्ररूढप्रौढतारुण्या या मन्मथमदालसाः ।

कथं नुरुचितं तासां भवेत्सातिशयं प्रियम् ।।

(कवीन्द्रकर्णाभरणं -4.4) 95 अपादानगुप्तं

नुः of a man, नु meaningless Nipata

How do maidens grow up middle-aged and coming under the control of Kama become very loving? To men, is intended.

अपादानकर्मगुप्तं

सरसीतोयमुद्धृत्य जनः कन्दर्पकारकम् ।
पिबत्यम्भोजसुरभि स्वच्छमेकान्तशीतलम् ।।

(विदग्धमुखमण्डनं -4.45) 96 अपादानकर्मगुप्तं

A man removes the cold water which causes love from the clear, lotus-perfumed lake and drinks it. सरसीत अयं, from the lake instead of सरसी तोयं, water from the lake, and कं दर्पकारकं, Kama who causes love, instead of कन्दर्प कारकं, makes the meaning clear. The Sloka is both अपादानकगुप्तं and कर्मगुप्तं.

अधिकरणगुप्तं

या कटाक्षच्छटापातैः पवित्रयति मानवम् ।
एकान्ते रोपितप्रीतिरस्ति सा कमलाऽऽलया ।।

(विदग्धमुखमण्डनं -4.46) 97 अधिकरणगुप्तं

Lakshmi, who lives in a lotus, who causes happiness to those who worship her in a secluded place, who by her favour purifies men, shows her favour on - -. The answer lies in construing एकान्ते, in a secluded place as ए कान्ते, on lover Krishna. This is अधिकरणगुप्तं, hiding the locative.

विपद्यमानता सिद्धा सर्वस्यैव निरूष्मणः ।
यथाऽत्र भस्म पद्भ्यां च निर्वाणं हन्त्ययं जनः ।।

(विदग्धमुखमण्डनं -4.47) 98 अधिकरणगुप्तं

All things done without enthusiasm cause harm, विपद्यमानता. In this world, after the fire is extinguished, ashes are trampled by lowly feet. There is no honour in times of distress, विपदि अमानता. This Sloka is अधिकरणगुप्तं, the locative is hidden.

या मन्दराद्रिमथितादुदभूत् क्षीरसागरात् ।
एतया क्रियतेऽजस्रं स्थितिर्गाढानुरागया ।।

(चित्ररत्नाकर -3.55) **99** अधिकरणगुप्तं

Vishnu is always deeply affectionate to Lakshmi, who arose from the Ocean of Milk churned by the Mandara Mountain. Here ए of Vishnu, is to be separated from तया in एतया.

भवति प्रोषितवति प्रियेऽस्या बलवद्रुजः ।

असावपि गता प्रीतिः का वार्ता विषयान्तरे ।।

(कवीन्द्रकर्णाभरणं -4.4) **100** अधिकरणगुप्तं

प्रिये इष्टे desire, रुजः disease, असौ प्राणेऽपि प्रीतिर्गता she lost interest even in life.

You talk of intense anger. When life is gone, what is left of love after death? You talk of your desire. When love is dripping, what more is to be said?

तिरस्कुर्वाणवया गर्वं रूपरूप्यं रतेरपि ।

न्यस्तं प्रणयसर्वस्वं प्रिययायतनेत्रया ।।

(कवीन्द्रकर्णाभरणं -4.4) **101** अधिकरणगुप्तं

रूपादागतं रूपरूप्यं born of her appearance, रूपरूप्यं प्रिये दयिते न्यस्तं kept it in her lover.

Exceeding even Rati's beauty and with pride born of her appearance, she kept all her love for her sweetheart in her eyes.

संधिगुप्तं

पिबतस्ते शरावेण वारि कह्लारशीतलम् ।

केनेमौ दुर्विदग्धेन हृदये विनिवेशितौ ।।

(सरस्वतीकण्ठाभरणं -2.367) **102** संधिगुप्तं

They drank cold water from the mud dish. Why are they stuck in the heart of the ignorant man? The answer lies in splitting शरावेण into शरौ arrows, and एण deer. This Sloka is संधिगुप्तं. This Sloka is cited by Hemachandra in his Kavyanusasana, Adhyaya 5. It is also in Sarngdharapaddhati, No. 538.

वटवृक्षो महानेष मार्गमावृत्य तिष्ठति ।

तावत्त्वया न गन्तव्यं यावन्नान्यत्र गच्छति ।।

(शार्ङ्गधरपद्धति -539) **103** संधिगुप्तं

The banyan tree is huge and occupies the road. You cannot go there till some one else has gone there. Splitting वटवृक्ष into वट, Oh young Brahmin, and ऋक्ष a bear, the meaning changes. Oh young Brahmin, there is a huge bear occupying the road. You cannot go there unless some one else has been there before you.

अक्षरलोपगुप्तं

मुकुन्देनामुनानू न शुभ्रेण वरवर्णिनि ।

हसितेनासितेनापि राजमाने व्रजाङ्गने ।। **143** अक्षरलोपगुप्तं

The Vraja maiden was shining by Mukunda (Krishna), who laughed cleanly and was black. This is contrary to practice. Here a letter मु in मुकुन्देन is to be hidden, making it कुन्देन. Now the meaning is changed. The Vraja maiden shone by her laughing by the special nature of कुन्द.

सम्बन्धगुढ

न मया गोरसाभिज्ञं चेतः कस्मात्प्रकुप्यसि ।

अस्थानरुषितैरेभिरलमालोहितेक्षणे ।।

(काव्यादर्श -3.108) **105** सम्बन्धगुप्तं

"I do not know Gorasa. Why are you angry with me"? The reply of the husband is: "Enough of this weeping, you lotus-eyed woman". The construction मयागोरसाभिज्ञं, I do not know about sacrifices, clarifies. This is सम्बन्धगुप्तं. Dandi classifies this as a Prahelika while Bhoja and Hemachandra call it सम्बन्धगूढं. This Sloka is cited by Hemachandra in Adhyaya 5 of his Kavyanusasana and by Bhoja in 2.368 of Sarasvatikanthabharanam.

मग्नानि द्विषतां कुलानि समरे त्वत्खड्गधाराकुले,

नाथास्मिन्निति वन्दिवाचि बहुशो देव श्रुतायां पुरा ।

मुग्धा गुर्जरभूमिपालमहिषी प्रत्याशया पाथसः,
कान्तारे चकिता विमुञ्चति मुहुः पत्युः कृपाणे दृशौ ।।

(औचित्यविचारचर्चा -11) 106 सम्बन्धगुप्तं

"Oh Lord, the flood of water from your sword drowned all enemy warriors in battle - this is what I heard from the mouth of our bards many times". Having said this, the innocent princess of Gujarat, stranded in the dense forest, darted her looks repeatedly at her husband's sword with hope. The queen was suffering from the pangs of thirst and her looks at the sword are in the hope of water springing from it. The context is hidden. So this is सम्बन्धगुप्तं. This Sloka by Parimala is given by Kshemendra as an illustration of the appropriate use of मुग्धा, naive.

तूणेव मधुमासेऽस्मिन्सहकारद्रुमञ्जरी ।
इयमुन्निद्रमुकुलैर्भाति न्यस्तशिलीमुखा ।।

(विदग्धमुखमण्डनं -4.48) 107 सम्बन्धगुप्तं

In the Spring, the fragrant blossoms, उन्निद्रमुकुलैः, of the mango tree, with bees buzzing, is splendid like the quiver. उन्निद्रमुकुला ए, sleeping Kama, makes the meaning clear.

प्राप्तमदो मधुमासः, प्रबला रुक्, प्रियतमोऽपि दूरस्थः ।
असती सन्निहितेयं संहतशीला सखी नियतम् ।।

(विदग्धमुखमण्डनं -4.49) 108 सम्बन्धगुप्तं

This month of Chaitra induces love. Deep love is already there. The lover is far away. A fickle woman is in the company of her friend. She is suffering from a severe disease. What is the disease? मासः, the Moon, causes the disease of love.

शरानपाङ्गश्री राजन्! नाभिक्रामति केवलम् ।
भूवल्लीललितैश्चायं त्वत्सेवा सुदृशामपि ।।

(चमत्कारचन्द्रिका -6.30) 109 सम्बन्धगुप्तं

Oh king, the beauty of your glances and the creeper-like eyebrows do not exceed the service of -- . ए:, Kama, is hidden in भ्रूवल्लीललितै:.

निर्धूतहुतभुग्दीप्तिर्भानुः सम्प्रति दृश्यते ।

हासपात्रीकृतोदारतप्तचामीकरच्छविः ।।

(चित्ररत्नाकर -3.54) 110 सम्बन्धगुप्तं

The man, who is like a smoke-free fire and has the colour of heated gold now appears shining. नु: means a man and भा: is a verb, whereas भानु: is Sun.

बालेवयस्य मुद्युक्ता मुखमालोकसे सदा ।

तमद्य कामसंप्तप्तं गाढालिङ्गनसंभ्रमैः ।।

(मन्दामरन्दचम्पू -6.12) 111 सम्बन्धगुप्तं

हे बाले, यस्य मुखमालोकसे तं कामसंतप्तं गाढालिङ्गनविभ्रमैरिव ।

In youth you always look at the face happily. Now him who is burning with love and confused by a close embrace. The context is not clear. Answer: पश्य, see. It means something like this. Oh girl, now you are looking at him, who is burning with love and imagining that he is embracing you tightly.

बालया पृथिवीपाल व्यलोक्यत तयाननम् ।

तदाप्रभृति तां निन्ये स्मरः स्वशरवेध्यताम् ।।

(काव्यकल्पलतावृत्तिः -3.5) 112 सम्बन्धगुप्तं

ते आननमिति सम्बन्धो गूढ:.

Oh King! Your face was seen by the young woman. Since then she has been smitten by love. The context is supplied by आननं.

प्रेयान्दवीयान्नुचिरो रतीशः शिलीमुखा दुर्वेषहा नितान्तम् ।

पिकाश्च कूजन्ति निकाममेते तथैव जीवस्तदपीति चित्रम् ।।

(कवीन्द्रकर्णाभरणं -4.4) 113 सम्बन्धगुप्तं

रतीशः Kama, रतीश् of Kama.

Kama's incessant arrows are difficult to bear. He is fond of lovers. Koels are singing uselessly. It is strange that there is life even then. Kama's is meant by रतीशः.

पश्य नव्यापृतः कान्त स्मार्या रेणुततिर्यथा ।

मलयानिलधूताम्रजीराजिरुदीर्यते ।।

(कवीन्द्रकर्णाभरणं -4.4) 114 सम्बन्धगुप्तं

व्यापृतः spread, विषयान्तरासक्तः attracted to objects, to life, स्मार्या स्मरणार्हा fit to be recollected, पृतः पृतनायाः सेनया by the army.

The mango trees are swaying in the wind from Malaya Mountain. See the layers of dust fit to be recollected, which is spreading. Also see the new army of Kama raising dust.

आमन्त्रितगुप्तं

सर्वज्ञेन त्वया किञ्चिन्नाऽस्त्यविज्ञातमीदृशम् ।

मिथ्या वचस्तथा च त्वमसत्यं वेत्सि न क्वचित् ।।

(विदग्धमुखमण्डनं -4.50) 115 आमन्त्रितगुप्तं

Oh - -, you know everything. There is nothing you do not know. You do not utter a false word or untruth. How is he addressed ? The answer lies in splitting सर्वज्ञेन as हे सर्वज्ञ हे इन. He is addressed as "Lord". Dharma Dasa Suri calls this Sloka and the next आमन्त्रणगुप्तिः.

कमले कमले नित्यं मधूनि पिबतस्तव ।

भविष्यति न सन्देहः कष्टं दोषाकरोदये ।।

(विदग्धमुखमण्डनं -4.51) 116 आमन्त्रितगुप्तं

While drinking honey from each lotus, when the Moon rises there is no doubt that you face difficulty (you bee will be trapped inside due to the lotus closing its petals), Treating the first कमले as कं अले, the meaning of the first line changes to: Oh bee, experiencing happiness by drinking honey from the lotus. ..

त्वय्यसाधारणस्नेहो देवरेणदृशो मम ।

त्वं तु जायाभयप्राया नायासं तनुषे मृषा ।।

(कवीन्द्रकर्णाभरणं -4.4**)** **117** आमन्त्रितगुप्तं

देवरेणदृशो by my lord's eyes, देवर एणदृशे Lord, looking like a deer.

I see an extraordinary affection in my lord's eyes. You do not get tired of protecting your wife. In my eyes looking like a deer's, lord, there is a strong love for you.

त्वां प्रेक्ष्य नरसामान्यं वहति प्रणयं वधूः ।

तवसाधारणी तत्र वृत्तिरित्यतिकौतुकम् ।।

(कवीन्द्रकर्णाभरणं -4.4**)** **118** आमन्त्रितगुप्तं

नरसामान्यं common among men, हे नर् असामान्यं Oh man! It is not usual,

The bride has the usual love for you. Your normal behaviour is very strange. The first line actually means, Oh man! The bride is having an extraordinary love for you.

समासगुप्तं

विषादी भैक्ष्यमश्नाति सदारोगं न मुञ्चति ।

रुष्टेनाऽपि त्वया वीर! शम्भुनाऽरिः समः कृतः ।।

(विदग्धमुखमण्डनं -4.52**)** **119** समासगुप्तं

Oh warrior, getting angry like Siva, you have left all your enemies in trouble, eating by begging and suffering illness, which does not leave them. Applied to Siva, विषादी means with Kalakuta poison in his throat and सदारोगं is सदारोऽगं, always with his wife Parvati in Himalayas.

नित्यमाराधिता देवैः कंसस्य द्विषतस्तनुः ।

मण्डलाग्रं गदां शङ्खं चक्रं जयति बिभ्रती ।।

(विदग्धमुखमण्डनं -4.53**)** **120** समासगुप्तं

Holding the Nandanaka sword, Kamandaki mace, Panchajanya conch and Sudarsana Chakra, the body of Kamsa's enemy, Krishna, is

worshipped daily by the Gods. If नित्यमा is split as नित्यं मा, always with Lakshmi.

अयं वहति हे तन्वि सुरभिर्मालयो मरुत् ।

रोलम्बानां कदम्बेन यो भाति तमसावृतः ।।

(कवीन्द्रकर्णाभरणं -4.4) **121** समासगुप्तं

"तमसा" इति पृथक्पदम् इति प्रतीतिः । "ओजःसहोम्भस्तमसस्तृतीयायाः" इति समासेऽप्यलुक् । "तमसावृतः" इति समासे तात्पर्यम् ।।

तमसा with darkness, तमसावृतः surrounded by darkness, रोलम्बा a flower

Oh young woman! I bear the sweet fragrance of the wind from Malaya Mountain, which is glorious with Rolamba and Kadamba flowers and is surrounded by darkness.

धनायावैभवं प्राप्य सखे किं बहु खिद्यते ।

मौक्तिकानि गृहे पद्मरागाभ्यामावृतानि ते ।।

(कवीन्द्रकर्णाभरणं -4.4) **122** समासगुप्तं

"अवैभवम्सामर्थ्यं प्राप्य धनाय धनार्थम्" इति प्रतीतिः । धनाया धनेच्छा तस्या वैभवमिति तात्पर्यम् । "अशनायोदन्यधनाया -" इति क्यजान्तादकारः प्रत्ययः ।।

धनायावैभवं प्राप्य without glory by wealth, अवैभवं सामर्थ्यं प्राप्य धनाय having got extraordinary ability from money.

Oh Sakhi! Why are you worrying so much? Without glory caused by wealth, your house is full of pearls and rubies. The first line means, having got extraordinary ability for money.

सुब् वचनगुप्तं

प्रमोदं जनयत्येवं सदारा गृहमेधिनः ।

यदि धर्मश्च कामश्च भवेतां संगताविमौ ।।

(विदग्धमुखमण्डनं -4.56) **123** सुब् वचनगुप्तं

The householder performs acts of धर्म and काम with his wife,

producing intense joy. Splitting सदारा into सदा रा the meaning changes to "with wealth always". This is सुब् वचनगुप्तिः.

विभ्रमसंभवभूमिः स्पृहणीया गुणगणैरगणनीयैः ।

मानिन्यस्तुंकारं धिनोति मदनोत्सवे दधती ।।

(कवीन्द्रकर्णाभरणं -4.4) **124** सुब् वचनगुप्तं

"मानिन्यः" कामिन्य इति बहुवचनान्तमिति प्रतीतिः । "मानिनी" इत्येकवचने तात्पर्यम् मदनोत्सवे अस्तुंकारं अनुमतिं दधतीत्यन्वयः । "अस्तुंकारोऽभ्युपगमः" इत्यमरः ।।

कमानिन्यः कामिन्यः lovers, अस्तुंकारं अनुमति consent.

With many Gunas, good qualities, the ground was causing astonishment. In Madanotsava, festival of love, the lovers show their consent.

तिङ्वचनगुप्तं

कस्मात्त्वं दुर्बलाऽसीति सख्यस्तां परिपृच्छति ।

त्वयि सन्निहिते तासु दद्यात्कथय सोत्तरम् ।।

(विदग्धमुखमण्डनं -4.57) **125** तिङ्वचनगुप्तं

The Sakhi of a Nayika asks the Nayika, "Why are you weak when the Nayaka is near by"? What does she answer? सन्निहिते तासु is rendered as सन्नि हित इत आसु, "Oh friends, go away from here", is her answer.

जनानां संचारत्यजि पथि निशीथेऽथ नभस-

स्तमिस्त्रव्यामिस्त्रे नदति मुदिरे मेदुरतमे ।

प्रियं स्वप्राणानामभिसिसयिषी नैव बिभयां-

बभूवुस्ताः सख्योऽप्यहह सहजाहर्यति यतः ।।

(कवीन्द्रकर्णाभरणं -4.4) **126** तिङ्वचनगुप्तं

"हर्यति" इत्येकवचनान्तमिति प्रतीतिः । सह नायिकया सार्धं जाहर्यति कुटिलं गच्छति इति "हर्य गतो" इत्यस्य यङ्लुकि बहुवचने रूपम् ।।

जाहर्यति कुटि्लं गच्छति goes deviously, हर्यति steals.

On the road people were moving in the dark. The sky was dark and thunder was resounding. Her Sakhi, Ahaha, went deviously with her, who was dearer than life to her. They were not afraid.

लिङ्गगुप्तं

स्मरतापच्छिदमिदं बिम्बाधरसुधारसम् ।

समिद्धं दधतो धर्मे धयन्त्यभ्यधिके बुधाः ।।

(कवीन्द्रकर्णाभरणं -4.4) 127 लिङ्गगुप्तं

"इदम्" इति पृथक् क्लीबमिति प्रतीतिः । अस्य बिम्बाधर इदंबिम्बाधर इति तात्पर्यं ।

इदं क्लीबं weak, भ्रस्या बिम्बाधरं इदंबिम्बाधर hurt lips.

Wise, holy men carrying fire sticks are wounded by lips like this by Kama's heat and the nectar of lips looking like Bimba fruit.

कमनीयं मधुसमयो मधुरतमः प्रियतमो दूरे ।

मदयति हृद्यं मदनः को वेद विजृम्भितानि विधेः ।।

(कवीन्द्रकर्णाभरणं -4.4) 128 लिङ्गगुप्तं

"कमनीयं रमणीयमिति" क्लीबे रूपमिति प्रतीतिः । "इयं कमनी कामुका" इति तात्पर्यम् । "कमनः कामुकोऽभिकः" इत्यमरः ।।

कमनी कामुका lover.

In beautiful Spring with her beloved far away, Kama troubles the heart. Who knows Brahma's actions? Spring is the time for love.

द्व्यर्थः

मानाभारमवलम्ब्य पुरा या ग्रन्थिभिर्निबिडिता किल तस्थौ ।

प्रेयसीक्षणपथं गतमात्रे सोल्ल्लास सखिनीविरहं च ।।

(कवीन्द्रकर्णाभरणं -4.2) 129 द्व्यर्थः

नीवि विन्यासः a special feature of books, मानजन्या a specialty of the mind, उल्लासः शैथिल्यं destruction, प्रसादः gift.

Earlier the Nayika tied the cloth near her navel showing her anger.

The instant she saw her lover she was happy and did not cover her navel.

The other meaning is this. The Nayika earlier carried the Nivi Vinyasa, a special type of commentary, of the book and stayed there thinking. When her lover was out of sight for a month, she was shattered and left her Sakhis. This Sloka is द्व्यर्थः, with two meanings.

गरयति वलयदीनिन्द्रियार्थांश्च सर्वा-

न्दवयति हिमरश्मिं जीविताशां च सद्यः ।

नयनमपि मुहूर्तं वर्षयत्यश्रुसायं

दयितममवियोगः स्मेरपङ्केरुहाक्ष्याः ।।

(कवीन्द्रकर्णाभरणं -4.2) 130 द्व्यर्थः

गरयति गुरूनिव आचरति behaves like a superior person, or गरवत्करोति did not enjoy objects, दवयति वनाग्निवत्करोति burns like a forest fire, दूरीकरोति removes, नेत्रं वर्षयति weeps, मुहूर्तं वर्षवत्करोति for a moment makes it appear like rain.

The Nayika, with deep love and without her lover, did not enjoy objects. She weeps for a moment as if it is raining.

She burns her bangles, the hope of her life. She behaves like a superior person. She discards all sense objects and keeps at a distance hope for life. This Sloka is द्व्यर्थः.

पदगूढं

वाताच्छीतिररिध्रोऽरं वो हरतान्महासुरीदयितः ।

वीडब्राड्यानौका वार्वाहाभोऽशमस्तानाः ।।

(विदग्धमुखमण्डनं -4.16) 131 पदगूढं

वातात् snake which eats air, Adi Sesha, अरि चक्रं Sudarsana Chakra, महाऽसु great strength, वीड् Lord of birds Garuda, अब्राट् Samudra, ओकः स्थानं abode, वार्वाहः cloud, ई Lakshmi, अन शकट Sakatasura, अस्तान Krishna, अशं अकल्याणं evil, अरं शीघ्रं quickly, हरतात् अपवयात् protect.

Vishnu sleeps on Adi Sesha in the Ocean. He holds the Sudarsana Chakra. He has immense power. He rides on the Garuda. He killed

Sakatasura. He is the husband of Lakshmi. May Vishnu remove your difficulties quickly! The word ईदयित: the husband of Lakshmi is hidden in महासुरीदयित:.

व्ययवासा: पञ्चशिरा: यरिर्वीनारिभूषण: ।
असिरोमा क्रियादुर्व: शङ्कलायनवीक्षण: ।।

(विदग्धमुखमण्डनं -4.17) 132 पदगूढं

व्ययवास naked, पञ्चशिरा: सद्योजातादि, इ अरि: यरि: enemy of Kama, वीनाऽरि snake, रोम लोम, असिरोम black hair, कलायन: Chandra, he is an eye of Siva, उ: Siva.

He is naked. He has five heads. He is the enemy of Kama. He is adorned with snakes. He has black hair. He has Chandra as one eye. May he protect us! In this Sloka the word उ: Siva, is hidden in क्रियादुर्व:. So it is पदगूढं.

नालंकृतकुलं क्रूरं विहरन्तं सरस्तटे ।
दुद्राव दूरतो दृष्ट्वा चक्री भीतियुतो जवात् ।।

(मन्दामरन्दचम्पू -6.13) 133 पदगूढं

नकारेणालङ्कृत: कुलशब्दो यत्र तं नकुलम्।

नकुलं mangoose, चक्री Vishnu, snake.

Vishnu saw from a distance the cruel, unadorned family roaming on the bank of the lake and, afraid, ran away fast. न is added to कुल giving नकुल, mongoose, on seeing which the snake ran away.

यामध्यमं च सुकृतं लेभे त्वत्त: पुरा नृप: ।
अद्य धत्ते स्मरार्ता सा नवं कवचमाकुलम् ।।

(मन्दामरन्दचम्पू -6.14) 134 पदगूढं

मध्यमेन "कृ" इत्यनेन रहितमध्यममं यामध्यमम् । नास्ति वकारो यत्र अर्थात् वकाररहितम् "नवं" ।।

Formerly the king did a good deed for a short period. Now she was

in love and being worried wore armour. Answer: सुतं, कचं. Omit कृ from सुकृतं and you get सुतं as the answer for the first line. Omit व from कवचं and you get कचं, hair as the answer for the second line.

पदार्थोभयगुप्तं

सनिषिद्धोऽप्यगराजः कुचोपमायां पुनश्च गतिवाण्योः (?)।
योग्योऽभूदुपमायां सर्वं धात्रोपयुक्तमिह सृष्टम् ।।

(मन्दामरन्दचम्पू -6.15) 135 पदार्थोभयगुप्तं

अत्र सनिषिद्धो निषेधवचनकारयुक्त इत्यर्थगोपनं, "नागराज" इति पदगोपनं च । अत्र क्रियागुप्तवद्भेदा बोध्यः । कुचोपमायां निषिद्धोऽपि सोऽगराजः पर्वतः गतिवर्णानायां नकारयुक्तोऽगराजो नागराजो गजो योग्योऽभूत् ।।

The King of Mountains, though prohibited to use the simile of breasts in describing movement, found it suitable for comparison. as all items created by Brahma are suitable here. With the निषेधवचन, the letter न added, अगराज becomes नागराज, elephant. निषिद्ध for न is अर्थगोपनं. नागराज is पदगोपनं.

अर्थगुप्तं

In Adhyayas 141, 142 of Anusasana Parva of Mahabharata, there is a story of Saptarshis and King Vrishadarbhi, son of Sibi. When there was a great famine, the King offered the Rishis great wealth which they refused, "राजन्प्रतिग्रहो राज्ञां मध्वास्वादो विषोपमः", and went away to a forest. The King grew angry and raised a Rakshasi, Yatudhani, and instructed her, "ज्ञात्वा नामानि सर्वानेतन्विनाशय", kill them after ascertaining their true names. The Yatudhani was guarding a lake full of lotuses. She asked each one to tell her their names and then take the lotuses. All the seven Rishis, Arundhati, a maid Ganda, her husband Pasusakha and Indra, who had joined them in the disguise of a Parivrajaka with a dog, announced themselves in a frustrating style which Yatudhani could not understand.

Atri began,

अरात्त्रिरत्त्रिः सा रात्रिर्या नाधीते त्रिरद्य वै ।

अरात्रिरत्रिरित्येव नाम मे विद्धि शोभने ।।

(महाभारत) 136 अर्थगुप्तं

अरात्त्रिः अरयः कामादयः सन्त्यस्मिन्नित्यरं पापं अर्शआदिभ्योऽजित्यच् । तस्मात्त्रायत इत्याराात्त्रिः । अरशब्दादलुप्तपञ्चमीकात् परस्य त्रायतेरुपरि क्विप्प्रत्ययः । यस्मादरात्रिस्तस्मादत्रिः । अत्तीद्यद् मृत्युस्तस्मात्त्रायत इत्यत्रिः । मृत्युशब्दस्य पाप्मनि प्रयोगदर्शनात् ।।

अरयः पापं त्रायते saves from sins, अत्तिः मृत्युः death, अधीते study.

I save men from sins. I study three times every night. Know me as Atri.

Kasyapa announced himself,

कुलंकुलं च कुवमः कुवमः कश्यपो द्विजः ।

काश्यः काशनिकाशत्वादेतान्मे नाम धारय ।।

(महाभारत) 137 अर्थगुप्तं

कशा अश्वताडनरज्जुः तामर्हन्ति ते कश्या अश्वाः । इन्द्रियाण्येवाश्वाः कश्यास्तदाश्रत्वाच्छरीराण्यपि कश्यानि । कुलंकुलमिति वीप्सायां द्विर्वचनम् । सर्वशरीरेष्वहमेवैकः कश्यपो नाम द्विजोऽस्मि । कश्यानि शरीराणि पाति रक्षति पिबति भुङ्क्ते पाययति शोषयति वा कश्यप इति योगाति । कुवमः कुवम इति । कुः पृथिवी तस्यां वमति वर्षतीति कुवम आदित्यः पूर्ववद्द्विवचनम् । सर्वेष्वादित्योऽहमेव । मत्पुत्रत्वात्सर्वेषा-मादित्यानामित्यर्थः । काश्यो दीप्तिमान् । तत्र हेतुः । काशनिकाशत्वात् बहुकालीनत्वेन काशपुष्पसदृशः सर्वतः पलितश्चिरंतनस्तपसा दीप्तोऽ-स्मीत्यर्थः । कुलं कुलं कुशलः कुपयः काश्यपो द्विजः । काश्यप काशनीकाश एतान्मे नाम धारयेति पाठः ।।

कशा whip, कश्या अश्वः इन्द्रियाः च horses or sense organs, कु पृथ्वी Earth, वमते वर्षति rains, कुवमः अदृश्यः invisible, तपसा कश्यः दीप्तिमान् radiant by penance, काश काशपुष्पवत् सर्वतः पलितिः white hair like Kasa flowers.

I have control over senses. I can control Earth and Heaven. I am

radiant with penance. I have white hair like Kasa flowers due to long Tapas. My name is Kasyapa.

Gauatma said,

गोदमो दमतोऽधूमोऽदमस्ते समदर्शनात् ।
विद्धि मां गोतमं कृत्ये यातुधानि निबोध मे ।।

(महाभारत) 138 अर्थगुप्तं

गोपदार्थं स्वर्गं भूमिं च दमयति वशीकरोतीति गोदमः । तत्र हेतुः दमत इति । दमेन इन्द्रियजयेन दमयतीति जितेन्दियत्वात् गां द्यां च दमितुं शक्तोस्मीत्यर्थः । अधूमः निर्धूमाग्नितुल्यः । अत एवादमः अन्येन दमितुमयोग्यः । तत्र हेतुः । ते त्वयि । समदर्शनात्समस्य ब्रह्मणो दर्शनात् ब्रह्मज्ञानित्वादित्यर्थः । अत्र दकारस्थाने तकारः । गौतमो दमगोधूमो धूमो दुर्दर्शनश्च ते इति पाठः ।।

गो भूमिः स्वर्गं च Earth or sky, दमयति वशीकरोति controls, गोदमः has power over the Earth and sky, दमेन इन्द्रियजयेन by controlling the sense organs, दमिः शक्तः has power, अधूमः तु अदमः अशक्यः unable.

I have power over the Earth and sky by controlling my sense organs. Oh Yatudhani, I am Gotama.

Jamadagni was also unclear,

जाजमद्यजजानेऽहं जिजाहीह जिजायिषि ।
जमदग्निरिति ख्यातं ततो मां विद्ध शोभने ।।

(महाभारत) 139 अर्थगुप्तं

भूयोभूयोऽतिशयेन जमन्ति युगपदनेकेषु यज्ञादिष्वनेकवारं पुनःपुनर्भक्षयन्ति हवींषि ते जाजमन्ति देवाः । "जमु भक्षणे" यङ्लुकि शत्रन्तस्य रूपम् । इज्यन्ते देवता अस्मिन्निति यजोऽग्निः । तेषां जान आविर्भावस्तस्मिन् जिजायिषि जातोऽस्मि इहलोके अतो मां जिजाहि जानीहि । ततो योगात् मां जमदग्निरिति नामतो विद्धि । जाजमदित्यत्राद्यपदे प्रथमाक्षरलोपे द्वितीयस्याग्नित्वे जमदग्निरिति सिद्धम् ।

ततो जाजमन्तोऽग्निश्चास्मिन् सन्तीति जमदग्निमान् । ततो मनुब्लोपेन जमदग्निरिति पदम् । एतेनापि स्वस्याधर्षणीयत्वमुक्तम् ।।

इज्यन्ते अञ्जाजमन्त अस्मिन्निति अग्नि: fire in which oblations are poured, जाजंमती देवा: Gods, जमु भक्षणे eat, जिजायिषि जातोऽस्मि I go, जमत् अग्नि: fire.

I am the Yajamana of fire in which oblations to Gods are poured. I am known as Jamadagni.

After the rest had given their names, finally Sunahsakha rounds off with,

एभिरुक्तं यथा नाम नाहं वक्तुमिहोत्सहे ।

सुनःसखसखायं मां यातुधान्युपधारय ।। (महाभारत) 140 अर्थगुप्तं

श्वा धर्म: dog or Dharma, तत् सखायो मुनय: Munis who are friends of Dharma, तेषां सख्य: their friend, शुनां सदा सखा always a friend of dogs.

I am unable to tell you my name in the manner in which the others have mentioned their names. Oh Yatudhani! I am Sunahsakhasakha, meaning I have a dog or I am the friend of Munis.

Yatudhani answered, "श्वा धर्म: नाम न व्यक्तं", your name is not clear, to which Indra replied, "सदुक्तं मया नाम, त्रिदण्डाभिहता गच्छ भस्म" and the Yatudhani was burnt to ashes. All these verses are अर्थपुप्तं.

स्वजनकजन्याभावोपजनकजननीयपुरनिहन्तृसखः ।

यं तनयं समजनयत्तद्लितनयैर्जगद्विजितम् ।।

(कवीन्द्रकर्णाभरणं -4.2) 141 अर्थगुप्तं

स्वस्य जनकं निमित्तं तत्प्रतियोगिको जन्याभावो ध्वंसः । तस्योपजनको वह्निः आश्रयाशत्वात् तन्निमित्तेन्धनदाहहेतुत्वं तस्य जननीयं हिरण्यं तस्य पुरं हिरण्यपुरं निवातकवचसंज्ञानां दैत्यानामावासः तस्य निहन्तार्जुनः तत्सखः कृष्णः स कामं पुत्रमजनयत् । तस्य बलितनयैर्बाणैरित्यर्थः ।अत्र कामरूपोऽर्थो गूढः ।।

स्वजनक his own father, जन्याभावो ध्वंस: was destroyed, उपजनक: fire, जननीय produces, हिरण्यं gold, तस्य पुर: its city is Hiranyapura, बलितनयै: बाणै: with

arrows.

As it stands the meaning is confused. This elliptical construction simply means that Hiranyapura, the city of Nivatakavacha Daityas was destroyed by Arjuna, whose friend was Sri Krishna and who begot a son Kama. Kama won the whole world with his arrows. The word कामरूप, the kingdom of Kamarupa, is hidden.

हरित्प्राचेतसी भाति जपाकुसुमपाटला ।

पाकशासनदिश्येषा दृश्यते तमसां ततिः ।।

(कवीन्द्रकर्णाभरणं -4.2) 142 अर्थगुप्तं

वरुणदिशः पाटलत्वेन स्वस्योपपत्तिविषयकानुरागवत्त्वं द्योतितम् ।
उत्तरार्धे सख्युक्त्या अभिसारार्हं नीलनिचोलादिग्रहणं व्यञ्जितम् ।।

प्राचेतसः of Varuna, हरित् yellow, पाकशासनदिशा East, the direction of Indra.

West is shining like Japa flowers. East is getting dark. Shining West indicates one's own favourable condition. The second line is spoken by the Sakhi and blue indicates अभिसार.

अनिमिषनयना वनिता पन्थानं पश्यति प्रियतमस्य ।

कालयति मिलितमलिकुलमालिजनः केतकव्यजनैः ।।

(कवीन्द्रकर्णाभरणं -4.2) 143 अर्थगुप्तं

अवधिदिने प्रियागमनमार्गं पश्यन्त्यां नायिकायां प्रतिबन्धवशात्तदनागमनेऽस्या अस्याहितं स्यादित्याशङ्कया केतकपत्त्रैरेव तन्मुखसंबन्धिभ्रमरवारणं कृतम् । परिजनस्य तथैवाचरितुमर्हत्वात् । केतकेन तत्करणं तु तत्परागैर्नायिकानेत्रसंवरणे मार्गदर्शनाभावात्प्रियानागमननिश्चयो माभूत् । आगमने तु अस्माभिरेव निवेदयिष्यते इत्याशयः। अर्थगूढम् ।।

The woman was looking at the path for the arrival of her husband. Her Sakhis take Ketaka buds to ward off the bees. The actual meaning is different. On the appointed day, the young woman was looking at the road expectantly for her husband's return. She had a doubt that for unknown reasons he may not come. Her Sakhis covered her face with Ketaka flowers on the pretext of of bees near by. Picking the Ketaka and applying its pollen to the Nayika, the Nayika could not see the path and her husband's

non-arrival is not missed.

अभिप्रायगूढं

भ्रम धार्मिक विस्त्रब्धः स शुनकोऽद्य मारितस्तेन ।

गोदावरीनदीकूललतागहनवासिना दृप्तसिंहेन ।।

(ध्वन्यालोक -1) **144** अभिप्रायगूढं

कस्याश्चित्सङ्केतस्थानं जीवितसर्वस्वायमानं धार्मिकसञ्चरणान्तरायदोषात्तदवलुप्यमानपल्लवकुसुमादिविच्छायीकरणाच्च परित्रातुमियमुक्तिः । तत्र स्वतःसिद्धमपि भ्रमणं श्वभयेनापोदितमिति प्रतिप्रसवात्मको निषेधाभावरूपः, न तु नियोगः प्रैषादिरूपोऽत्र विधिः अतिसर्गप्राप्तकालयोर्ह्ययं लोट् ।।

A woman has arranged a tryst with her lover in an arbour near the bank of Godavari River. A Sanyasi has come to pluck flowers. The surface meaning of what she tells him is, "The mad dog has been killed by the lion which is on the bank of Godavari Rivr. You can roam about and collect flowers freely here". The real deeper implication of her statement is to prevent the Sanyasi from going near her trysting place. Anandavardhana (**800**) gives this Sloka in Prakrit as an illustration of a statement made as a rule being really a prohibition. The commentary is by the illustrious Abhinavagupta (**1000**).

श्वश्रूरत्र शेते अथवा निमज्जति अत्राहं दिवसकं प्रलोकय ।

मा पथिक रात्र्यन्ध शय्यायामावयोः शयिष्ठाः ।।

(ध्वन्यालोक -1) **145** अभिप्रायगूढं

अथ अद्यपि भवान्मदनशरासारदीर्यमाणहृदय उपेक्षितुं न युक्तः, तथापि किं करोमि पापो दिवसकोऽयमनुचितत्वात्कुत्सितोऽयमित्यर्थः । न च सर्वथा त्वामुपेक्षे, यतोऽत्रैवाहं तत्प्रलोकय नान्यतोऽहं गच्छामि, तदैन्योन्यवदनावलोकनविनोदेन दिनं तावदतिवाहयाव इत्यर्थः । प्रतिपन्नमात्रायां च रात्रवन्धीभूतो मदीयायां शय्यायां मा श्लिषः, अपि तु निभृतनिभृतमेवात्ताभिधाननिकटकण्टकनिद्रान्वेषणपूर्वकमितीयदत्र ध्वन्यते ।।

A licentious housewife is telling her guest, "Oh traveller, my mother-in-law sleeps there soundly. I sleep in the other corner looking forward to the end of the day. Please do not stumble against our beds blinded by darkness". In the guise of prohibiting him from stumbling in the dark, she was actually showing him where she is wating for him. This is the opposite of the former example. Here the prohibition is an order.

मा पन्थानं रूधः अपेहि बालक अप्रौढ अहो असि अह्रीकः ।

वयं परतन्त्रा यतः शून्यगृहं मामकं रक्षीयं वर्तते ।।

(ध्वन्यालोक -3) **146** अभिप्रायगूढं

इत्यत्रापेहीति तिङन्तमिदं ध्वनति - त्वं तावदप्रौढो लोकमध्ये यदेवं प्रकाशयसि । अस्ति तु सङ्केतस्थानं शून्यगृहं तत्रैवागन्तव्यमिति । अन्यत्र व्रज बालक अप्रौढ बुद्धे स्रान्ती मा किं प्रकर्षेणालोकयस्येतत् । भो इति सोल्लुण्ठमाह्वानम् । जायाभीरिकाणां सम्बन्धितटमेव न भवति । अत्र जायातो ये भीरवस्तेषामेतत्स्थानमिति दूरापेतः सम्बन्ध इत्यनेन सम्बन्धेनेर्ष्यातिशयः प्रच्छन्नकामिन्याभिव्यक्तः ।।

पन्थानं path, रूधः obstruct, अपेहि move away, अप्रौढ immature, अह्रीकः without shame.

A woman is rebuking a stranger, "Oh you immature, shameless young man! Do not obstruct my path. Move away. I am not an independent woman but under the control of others. I have to protect my empty house". The real implied meaning is different. In her address as "immature young man", she is jokingly telling him that flirtation is not possible on a public thoroughfare. She is pointing to her empty house as the place of assignation and inviting him to come there.

यदि देवरेण भणिता खड्गं गृहीत्वा राजकुलं व्रज ।

तत्किं सेवकवध्वा हसित्वावलोकितं शयनम् ।।

(सरस्वतीकण्ठाभरणं -2.370) **147** अभिप्रायगूढं

If the lord orders that I should take the sword and fight with the assembled enemies, why did the maid laugh and look at the bed? The maid saw लाक्षारस on the feet of the husband and deduced that it indicated

पुरुषायितलक्ष्म, the reverse position, and that was why the wife was being employed on a man's job. The intention is hidden. So this Sloka is अभिप्रायगूढं.

दृष्टो मया सखि! ब्रूहि रोदयित्वा गतोऽद्य माम् ।

भद्रे! कल्याणिनी भूयाः प्राचीं पश्यति निर्मलाम् ।।

(विदग्धमुखमण्डनं -4.20) 148 अभिप्रायगूढं

The Nayika says, "Friend! In a dream, I saw my lover going away making me cry". The companion replies, "Look at the East! It is again very bright". The hidden meaning is that the Eastern direction was forlorn with love when its husband, the Sun, was absent throughout the night. It is now happy when the Sun rises. Similarly, you too will also be happy when your husband returns.

दक्षिणपवनोद्विग्ना सम्मीलयति लोचने पथिकवधूः ।

निपुणसखी पुनस्तस्याः कर्णविवरं स्थगयति ।।

(विदग्धमुखमण्डनं -4.21) 149 अभिप्रायगूढं

The wife of a traveller felt the Southern breeze from the Malaya Mountain (which arouses love) and closed her eyes because of the intensity of love for her absent lover. The clever Sakhi closed her ears. The reason for the action of the companion is hidden. She reasoned, in her present condition, her friend's life would depart from her ears and so she closed the ears. An alternative reason is that she did not want the Nayika to hear the warbling of the Koel, which would make her condition worse.

वस्तुगूढं

पानीयं पातुमिच्छामि त्वत्तः कमललोचने ।

यदि दास्यसि नेच्छामि नो दास्यसि पिबाम्यहम् ।।

(सरस्वतीकण्ठाभरणं -2.371) 150 वस्तुगूढं

अत्र दास्यसीति दासीलक्षणस्य वस्तुनो गूढत्वादिदं वस्तुगूढम् ।।

Oh lotus-eyed woman, I wish to drink water from you. If you give, दास्यसि, I do not want it. If you do not give, I will drink it. Splitting दास्यसि

into दासी असि, he does not want to drink water from her if she is a maid servant and wants to drink it if she is not. दासीलक्षणं is hidden. It is वस्तुगूढं.

कालसारादिगूढं

कालसारादिकं हृद्यमजमारादि गूढकम् ।
विदग्धो दुर्विदग्धानां कुरुते दर्पशान्तये ।।

(विदग्धमुखमण्डनं -4.9) 151

Wise men write कालहृद्यं, सारहृद्यं, अजगूढं, मारगूढं, पदगूढं and पादगूढं for quenching the pride of the little learned. काल time or सार the essence is हृद्यं kept hidden in the heart when the question is posed so that even learned men find it difficult to decipher the answer. अज is Siva and मार is Kama, whose names are hidden in अजगूढं and मारगूढं. A word or a line is kept hidden in पदगूढं and पादगूढं.

अजगूढं

रविसुतकृतगोकर्णः श्रुतिविषयगुणाम्बरो वनात्मधरः ।
नरकशिरा जगदखिलं चिरमव्यादसमरुक्पाणिः ।।

(विदग्धमुखमण्डनं -4.14) 152 अजगूढं

न जायत अजः शिवः Siva, रविसुत Karna, गोकर्णः सर्पः snake, the ear ornament of Karna was in the shape of a snake, श्रुतिविषयः शब्दः sound, तस्यगुणः दिक् direction, दिगम्बरः naked, वं जलं water, वनाऽऽत्मा Chandra, कं शिरः head, नरकशिरः human skull, असमरुक् विषमरोगः त्रिशूलः trident, अव्यात् पायात् protect.

May he who wears a snake, who is naked, who has Chandra on his head, who holds a skull and a trident in his hand, protect the whole world! As the name of Siva is hidden, this Sloka is अजगूढं.

मारगूढं

कुध्रेनसूप्रीनयनाश्रयाशदग्धोन्मदा दर्दुरहर्षकाले ।

स्वजन्मभक्षप्रियभोजनाशा नृत्यन्ति भीमानुजगोजभाजः ।।

(विदग्धमुखमण्डनं -4.15) **153** मारगूढं

कु पृथ्वी Earth, कुध्र mountain, इन lord, सूः daughter, प्री lover, अश्रयाशः fire, दर्दुरः frog, दर्दुरहर्षकालः rainy season, भीमानुजः Arjuna, गोज tree.

The bird which eats the creature (snake), which devours its own progeny, which lives at the foot of the Arjuna tree, and which is excited by him (Kama) who was burnt by the husband of the daughter of the mountain, is dancing at a time when the frogs are happy. In this highly elliptical construction, as the word for peacock and the word मार Kama are hidden, the Sloka is मारगूढं.

भावगुप्तं

मारनाराचनिर्भिन्नमानसा मत्तकाशिनी ।
मन्दरं मृगशावाक्षी मुहुर्निन्दति लुण्ठति ।।

(मन्दामरन्दचम्पू -6) **154** भावगुप्तं

लुण्ठति plunders.

The woman with eyes like a deer was struck with arrows by Kama. Slowly she abused. Why? The भाव is चन्द्रोत्पत्तिहेतुत्वात्, by reason of the Moon rising.

कालहृद्यं

अनुनेतुं मानिन्या दयितश्चरणे सरागचरणायाः ।
यावत्पतितः स तया तत्क्षणमवतारितः कस्मात्? ।।

(विदग्धमुखमण्डनं -4.10) **155** कालहृद्यं

To please his lover, the Nayaka bent to catch the henna-coloured feet of the Nayika, who was favourably inclined to him. She stopped him at that very instant. Why? The answer is that she was in her menses and it was improper for him to touch her. So she stopped him. As the answer is dependant on a knowledge of the proper time, this Sloka is कालहृद्यं.

सारहृद्यं

अवलोक्य स्तनौ वध्वा गुञ्जाफलविभूषणौ ।
निःश्वस्य रोदितुं लग्ना कुतो व्याधकुटिम्बिनी? ।।

(विदग्धमुखमण्डनं -4.11) **156**. सारहृद्यं

The hunter's mother saw her daughter-in-law's breasts adorned with Gunja fruit, sighed and wept. Why? The reason for the lamentation is the son's असारत्व, lack of expertise. Her son could not kill elephants and deck his wife's breasts with मुक्ताफल, pearls from the elephant's head. As the सारविषय is the cause of her crying, the Sloka is सारहृद्यं. This verse of Dharmadasa is quoted by Sarngdhara at 521 of his Paddhati where he gives it as an example of प्रहेलिका.

रागद्वेषहृद्यं

दरदृष्टचूतमुकुलां प्रेक्ष्य सख्या विरहिणीं सखीम् ।
नमितः कङ्केल्लितरुश्चूतश्चरणाऽऽहतः कृतः ।।

(विदग्धमुखमण्डनं -4.12) **157** रागद्वेषहृद्यं

The Sakhi noticed the Nayika, whose husband was absent, looking pensively at the flowers in the mango tree. She bowed to the Asoka (Kankelli) tree and kicked the mango tree. Why? The answer is that the lover would return when the Asoka tree bloomed and so she prayed to it with राग. The mango flowers were the cause of the Nayika's sorrow. So she kicked the mango tree with द्वेष. So the Sloka is रागद्वेषहृद्यं. The original verse is in Prakrit.

निषेधहृद्यं

प्रेक्षमाणमनिमिषाक्षं प्रेक्ष्य वध्वा झटिति भिक्षाचरम्।
दर्शयित्वा कृते शीर्षे कुतो द्वे जातिकुसुमे? ।।

(विदग्धमुखमण्डनं -4.13) **158** निषेधहृद्यं

The housewife stared at the Bhikshu without batting an eyelid and quickly kept two Champaka flowers in her hair. Why? She was telling the

Bhikshu by her action, "Oh Bhikshu, you and my family are both spotless like the Champaka flowers. If we act in an improper manner, it will be dirty like the hair". As निषेध, prohibition, is indicated, the Sloka is निषेधहृद्यं. The original verse is in Prakrit.

हृद्यं

कालादिर्व्यज्यते यत्र हृद्यं तदभिधीयते ।

तद्गूढं यत्र नाभाति सहसार्थो विवक्षितः ।।

(कवीन्द्रकर्णाभरणं -4.2) 159 हृद्यं

When the time etc. are hidden, it is termed हृद्यं. It is गूढं when the real meaning has to be explained.

गुरुसंदसि सरसिजस्रजमभिमृशति करेण दयिततमे ।

सिन्दूरबिन्दुसुन्दरमलिकतलं पाणिना वधूः पिदधे ।।

(कवीन्द्रकर्णाभरणं -4.2) 160 हृद्यं

नायिकासंयोगाभिप्रायेण तदभेदाध्यवसितकमलामालाभिमर्शः तवमुखकुच-करकमलसंयोगः कदा मे भावी इति नायकाभिप्रायः। ततस्तत्संदेहनिवृत्तये सूर्यास्तमसमयः संकेतकाल इति मनसिकृत्य यथोक्तभालतलतिरोधानमिति नायिकाभिप्रायः ।। गुरुसदसीति शब्दप्रश्नानर्हत्वम् ।।

अलिकतलं hair, भालतल forehead, पिदधे wring.

In front of the elders, the husband was crumpling the lotus incessantly. The bride was wringing her hair near the forehead, which was adorned with beautiful red dots of Sindura. The husband wants to be with his wife and indicates it by crushing the lotus. To remove any doubt, the wife made up her mind that it would be at Sunset and made it known by wringing her hair. No words are uttered because of the presence of the elders.

बिम्बाधरभुवि यावकधावनसमयप्रसक्तसीत्काराम् ।

प्रातरवलोक्य बालां सपदि सपत्नीभिरुद्विग्नम् ।।

(कवीन्द्रकर्णाभरणं -4.2) 161 हृद्यं

"रागैकलिङ्गमधरे किल गूढकं स्यात्" इति कामशास्त्रादस्फुट-दन्तक्षतदर्शनानर्हत्वेऽपि प्रातर्मुखप्रक्षालनसमयेऽलक्तसंयोगेन क्षतपीडोल्ला-सेन सीत्कारोदयदर्शनेन तदनुमित्या तस्यां प्रियानुरागमनुमाय सपत्नीनां वैमनस्यमिति भावः ।।

The co-wives were angry on seeing the girl's lips red like Bimba fruit and listening to the Sitkara, hissing noise at the time of washing her face in the morning. Vatsyayana says, "Red lips conceal something". Though the marks of the teeth could not be seen, the inference from the Sitkara was clear to the other wives.

आलीभिर्मधुसंनिधिमवधार्यारामदोहदव्याजात् ।
आर्द्रतरचन्दनागुरुधूपध्वजजो विधीयते धूमः ।।

(कवीन्द्रकर्णाभरणं -4.2) 162 हृद्यं

वसन्तगममवधार्य नायिका सुतरां व्यथिष्टेत्याशयेन सखीभिरारामे दोहदच्छलेन धूपो दत्तः । धूमातिशयलाभाय आर्द्रतरेति । तथा च धूम्रावृततया पल्ल्वादीनां कोकिलादीनां च दर्शनं मास्तु धूमव्यथया कोकिलानामुपवनाद्गमनेन तत्कूजितश्रवणमपि मास्तु । ततश्च लिङ्गज्ञानाः रवाद्वसन्तागमनानुमाने पूर्वापेक्षयाधिका विरहिव्यथा मा भूदिति भावः।।

आलीभि: Sakhis, दोहद intense longing, व्याज pretext.

The Sakhis of the Nayika determined the advent of Spring, when, under the pretext of taking rest, and with a deep longing, the Nayika was smeared with Sandalwood paste and the Sakhis ordered smoky fire to be lit. With the incense smoke, the Kokila would fly away from the garden and the Nayika would not have to listen to their warbling, or see the blossoms, by reason of which her pangs of separation would not increase.

विदधत्यवधीरितापराधे दयिते माननिबन्धनानुयोगम् ।
कुलिशाङ्कुरदिग्धपद्मरागाभरणेन स्मरकैतवात्तमार्चत् ।।

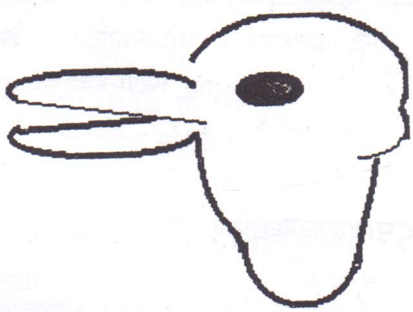
(कवीन्द्रकर्णाभरणं -4.2) 163 हृद्यं

अवधीरितापराधे स्वापराधानङ्गीकारिणि । निबन्धने हेतुः । हीरकप्रत्यु-

ग्रपद्मरागाभरणदानेन नायिकान्तरदन्तव्राणविशिष्टाधरत्वं नायकस्योक्तम् ।।

कुलिश diamond.

The Nayika accepted her fault. She said, "Lover, you forget your anger". She feigned love and pleased him with ornaments made of red Padmaraga jewels. By presenting him with ornaments studded with diamonds and rubies, the Nayika was talking about the wounds made by his teeth.



Rabbit in duck

9 बिन्दुमती

बिन्दुमती

स ... ... कदाचिदक्षरच्युतकमात्राच्युतकबिन्दुमतीगूढचतुर्थपाद-प्रहेलिकाप्रदानादिभिर्वनितासम्भोगपराङ्मुखः सुहृत्परिवृतो दिवसमनैषीत्।

(कादम्बरी)

King Sudraka spent the day with friends discussing अक्षरच्युतकं, मात्राच्युतकं, बिन्दुमती, गूढं, चतुर्थपाद, प्रहेलिकादिः. This line of Bana clearly indicates that Bindumati was among well-known literary diversions in his days, a millennium and half back.

उद्धारः

पद्यवर्णसंख्यया बिन्दुमात्रव्यवस्थानेन तद्वर्णोपलब्धिः ।

In बिन्दुमती a Sloka is written with zero (or ठ) to denote each consonant, with the vowels, अनुस्वर and विसर्ग shown as usual. The consonants have to be supplied to complete the Sloka to fit the given data. This is the explanation of the commentator Bhanuchandra on Bana's statement.

तवाववादः प्रत्यब्धि पताका प्रत्सङ्गरम् ।
फलं प्रत्यद्भुतोपायं यशांसि न तु न क्वतित् ।।

(सरस्वतीकण्ठाभरणं -2.363) 1

इत्यनेन श्लोकेनोक्तार्थस्य यथास्थित स्वरानुस्वर विसर्जनीयसंयोदस्य श्लोकोत्तरस्यबिन्दुभिरेव सूचनाक्रम इति बिन्दुमती । यथास्थितस्व-रानुस्वरविसर्गसंयोक्तारथस्य च श्लोकादेकादिवर्णस्थाने बिन्दुविनिवेशो बिन्दुमती ।

It is required to compose a Sloka having a given meaning with the

same vowels and replacing the zeros with consonants. As बिन्दु, zero, is used, this is defined as बिन्दुमती.

बिन्दुमती श्लोकः

ठुठठाठुठठाठाठा ठंठुठे ठठः ।

ठाठटे ठाठठे ठिठ्ठिः ठठ्ठ ठठ ठीठ्ठः ।। 2 बिन्दुमती

निर्भेदः

उदधावुदधावाज्ञा संयुगे जयः ।

साहसे साहसे सिद्धिः सर्वत्र तव कीर्तयः ।।

(सरस्वतीकण्ठाभरणं -2.364) 3

Oh King, your orders are obeyed from Ocean to Ocean, your victories proceed from one battle to another and your success is evident in every courageous deed. So your glory is everywhere.

बिन्दुमती श्लोकः

ठठि ठिठुठठ्ठठठं ठिं ठठ ठठठुठ ठठ्ठेठठ्ठांठः ।

ठठौ ठिठोठठाठ्ठठठ्ठठं ठिठ्ठठं ठुठुठे ठृठ्ठठे ठ ।। 4

निर्भेदः

सखि, विधुमध्यगतं किं, तव वदनमुत गण्डशेखरस्याऽङ्कः ।

एतौ विलोकनात्परस्परं विस्मयं कुरुते दृश्यते च ।।

(विदग्धमुखमण्डनं -4.32) 5

A Sakhi is asking the Nayika. Oh friend, why are you in the middle of the Moon? Or, your face is the sign of the ornament on your forehead. Both these, looking at each other, cause astonishment.

बिन्दुमती श्लोकः

ठिठठठठूठाठठ्ठं ठिठ्ठं ठिठ्ठोः ठुठुठ्ठठीठठ्ठुः ।

ठठठुठठठि ठुठृठाठुठठठठीठठठोठठठ्ठठृठ्ठः ।। 6

निर्भेदः

त्रिनयनचूडारत्नं मित्रं सिन्धोः कुमुद्वतीबन्धुः
अयमुदयति घुसृणारुणरमणीवदनोपमश्चन्द्रः ।।

(विदग्धमुखमंडनं -4.33) 7

Chandra, the jewel on Siva's head, the friend of the Ocean, the relative of the lotus, now rises in the East like the dawn. This Sloka is quoted by Bhanuchandra and also occurs in Sarngdhara Paddhati 541.

उद्धारः

बिन्दूनेव हलां स्थाने स्वरान्प्रकृतिवल्लिखेत् ।
तद्बिन्दुमदिति प्राहुरन्ये बिन्दुमती च ।।

(कवीन्द्रकर्णाभरणं -4.3) 8

Visvesvara Pandita says that it is called Bindumat by some and Bindumati by others.

बिन्दुमती श्लोकः

ठौठाड्ठठठठूठिड्ढिठुड्ठठोठैठठेठठिर्ठठठि ।
ठुठिठठीठठ्ठुठिठा ठठठिड्ढी ठड्ठठाड्ड्ठ ।। 9

निर्भेदः

सौभाग्यभवनभूमिर्विशुद्धबोधैकशेवधिर्जयति ।
तुहिनमहीधरदुहिता जनयित्री जन्यमात्रस्य ।।

(कवीन्द्रकर्णाभरणं -4.3) 10

Parvati, daughter of Himalaya, produces even at the time of birth, the foundation for worldly riches and clear intelligence.

10. प्रश्नोत्तरं

प्रश्नोत्तरं क्रमेणोक्तौ स्यूतमुत्तरमुत्तरम् ।
यत्रासौ वेतसी पान्थ तत्रासौ सुतरा सरित् ।।

(चन्द्रालोक -5.108) 1 प्रश्नोत्तरं

In प्रश्नोत्तरं the question and hidden answer are stitched together in proper order. The question, "Where is it possible to cross the stream?" is understood. The Nayika's answer is, "Oh traveller, the river is easily fordable where the Vetasa creeper is found". The lusty Nayika displays to the Nayaka, who is a stranger, her true feeling of love for him and that she will meet him near the Vetasi creeper.. In one sentence the question and the answer are given.

This form was very popular with poets. Adi Sankaracharya composed Prasnottara Satakam. Bhandagara contains a collection of 164 such verses. There are are three main divisions, अन्त:प्रश्नं, भहि:प्रश्नं, बहिरन्त:प्रश्नं, also termed अन्तरालाप:, बहिरालाप:, उभयालाप:. and many others as well.

अन्तरालाप:

क्व प्रस्थितासि करभोरु घने निशीथे
प्राणेश्वरो वसति यत्र मन:प्रियो मे ।
एकाकिनी वद कथं न बिभेषि बाले
नन्वस्ति पुङ्खितशरा मदनः सहाय: ।।

(सरस्वतीकण्ठाभरणं -2.354) 2 अन्त:प्रश्नं

"Oh woman with beautiful hips, where are you going in this dense dark night"? "I am going to the place where my lover is living". "Tell me, are you not afraid of going alone"? "I have Madana (Love God) with his bow and arrows to help me".

काहमस्मि गुहा वक्ति प्रश्नेऽमुष्मिन्किमुत्तरम् ।
कथमुक्तं न जानासि कदर्थयसि यत्सख ।।

(सरस्वतीकण्ठाभरणं -2.372) 3 अन्त:प्रश्नं

ककारथकारमुक्तं दर्यसीति भवति ।

What is the answer to the question, "The cave asks who am I"? My friend, even when you are told the answer, how is it you do not know? By dropping the letters क, थ, in the word कदर्थयसि, it becomes दर्यसि, river, which is in a cave.

गच्छन्ति क्वाजिवह्नौ हतनिजतनवः का भिनत्ति स्वकूले
किं स्याद्योज्यं विकल्पे क्रकचनिभनखैः किं नृसिंहेन भिन्नम् ।
कीदृग्दित्याः प्रसूतिः किमनलदशमनं का नृपैः पालनीया
को वन्द्यः कः प्रमार्ष्टि त्रिभुवनकलुषं स्वर्धुनीवारिपूरः ।।

(शार्ङ्गधरपद्धति -551) 4 अन्त:प्रश्नं

What goes after sacrificing one's son in the sacrificial fire? स्वः. Who breaks one's own nest (household)? धुनी, river. What is the word for doubt? वा. Whom did Narasimha tear with his nails sharp like a saw? रिपूरः, the chest of his enemy. They add up to स्वर्धुनीवारिपूरः. Where was Diti's childbirth? स्वर्धुनी, river in Heaven, Ganga. What reduces the speed of wind? वारि, rain. Who is fit to be ruled by kings? पूः, citizens. Who is to be worshipped? अः, Vishnu. These answers add up to स्वर्धुनीवारिपूरः. कः, Brahma, Pramarshti, is fills त्रिभुवनकलुषं स्वर्धुनीवारिपूरः, waterof Ganga.

पुंसः संबोधनं किं विदधति करिणां के रुजोग्रैर्भिषक्किं
का शून्या ते रिपूणां नरवर नरकं कोवधीद्रोचकं किम् ।
के वा वर्षासु न स्युर्बिसमिव हरिणा किं नखाग्रैर्विभिन्नं
को वा मार्गे विसर्पन्विघटयति तरून्नर्मदावारिपूरः ।।

(शार्ङ्गधरपद्धति -552) 5 अन्त:प्रश्नं

How do you address a man? नः. What do you tell of elephants? मदाः. Who is the physician of a sacrificial fire? वारि. Oh, best of men, what is empty among your enemies? पूरः, towns. Why is hell pleasant? नर्म. What is not present in the rainy season? दावा, forest fire. What is broken by finger nails like grass by deer? रिपूरः, the breast of an enemy. What is discarded on the way and develops trees? नर्मदावारिपूरः, water from the Narmada River.

के भूषयन्ति स्तनमण्डलानि कीदृश्युमा चन्द्रमसः कुतः श्रीः ।
किमाह सीता दशकण्ठभीता हारामहादेवरतातमातः ।।

(शार्ङ्गधरपद्धति -553) 6 अन्तःप्रश्नं

What adorns breasts? हाराः, necklaces. How are Uma, Chandra and Lakshmi? महादेवरताः, praying intensely to Siva. What did Sita, afraid of Ravana, say तमातः, at night? हा राम हा देवर तात मातः, Oh Rama, Oh brother-in-law, Oh father, Oh mother!

प्रत्याननं राजितगण्डमध्यं सुभीषणं भैरवमन्तकं किम् ।
त्वया न चेदुत्रमत्रदत्तं राजन्न जानाति भवान् भवन्तम् ।।

(चमत्कारचन्द्रिका -6.32) 7 अन्तःप्रश्नं

Why is your face shining and fierce like Bhairava? Oh king! If you cannot give the answer, you do not know yourself. The answer is प्रतिगण्डभैरव, like Gandabhairava, a fierce bird, which can kill a Sarabha, an animal with five legs, which is more powerful than a lion. The answer is contained in the verse itself. and the letters are underlined.

काकाल्लौल्यं यमात् क्रौर्यं स्थपतेर्दृढघातितम् ।
एकैकाक्षरमादाय कायस्थः केन निर्मितः ।।

(भाण्डागार -45.1) 8 अन्तःप्रश्नं

This verse by Kshemendra is a diatribe against Kayasthas, who are traditionally scribes. Take fickleness from crows, काक, cruelty from Yama यम, and hard striking from sculptors, स्थपति. Who created Kayastha, कायस्थ, formed by taking the first letter from each,

भोजनान्ते च किं पेयं जयन्तः कस्य वै सुतः ।
कथं विष्णुपदं प्रोक्तं तक्रं शक्रस्य दुर्लभम् ।।

(भाण्डागार -196.5) **9** अन्त:प्रश्नं

What is drunk at the end of the meal? तक्रं, buttermilk. Whose son was Jayanta? शक्रस्य, Indra's. What is said of obtaining Vishnu's feet? दुर्लभं, difficult. All three answers ar in the last line.

कस्मिन्शेते मुरारिः क्व न खलु वसतिर्वायसी को निषेधः
स्त्रीणां रागस्तु कस्मिन् क्व नु खलु सितिमा शौरिसंबोधनं किम् ।
संबुद्धिः का हिमांशोर्विधिहरवयसां चापि संबुद्धयः का
ब्रूते लुब्धः कथं वा कुरुकुलहननं केन तत्केशवेन ।।

(भाण्डागार -196.40) **10** अन्त:प्रश्नं

के शवे न, नवे शके, केशव इन, क ईश वे न, केशवेन.

Where does Murari lie? के, in water. Where does the bird live? के, in the sky. What is prohibited? शवे, a corpse. Whom do women admire and how? न, men, नवे, new. How is whiteness ? शके, in the tribe of Sakas. How is Krishna addressed? केशव, Kesava. How is Himamsu addressed? इन. How are destiny, Siva and birds addressed? क, Brahma, ईश, Siva, वे, birds. What does the miser say? न, no. By whom was the clan of Kurus killed? केशवेन, by Kesava.

का पाण्डवपत्नी गृहभूषणं किं को रामशत्रुः किमगस्त्यजन्म ।
कः सूर्यपुत्रो विपरीतपृच्छा कुन्तीसुतो रावणकुम्भकर्णाः ।। 3

(भाण्डागार -197.24) **11**अन्त:प्रश्नं

Who is Pandu's wife? Who is the ornament of the house? Who is Rama's enemy? Where was Agastya born? The answers are Kunti, son, Ravana, pot and Karna, given in the last line.

किं भूषणं सुन्दरसुन्दरीणां किं दूषणं पान्थजनस्य नित्यम् ।

कस्मिन् विधात्रा लिखितं जनानां सिन्दूरबिन्दुर्विधवाललाटे ।।

(भाण्डागार -197.26) **12** अन्त:प्रश्नं

What adorns beautiful women? सिन्दूरबिन्दु, saffron mark on the forehead. What is a permanent ill omen for travellers? विधवा, widow. Where does Brahma write on men? सिन्दूरबिन्दुर्विधवाललाटे, the mark on a widow's forehead.

कीदृङ्मत्तमतंगजः कमभिनत्पादेन नन्दात्मजः
 शब्दः कुत्र हि जायते युवतयः कस्मिन्सति व्याकुलाः ।
विक्रेतुं दधि गोकुलात्प्रचलिता कृष्णेन मार्गे घृता
 गोपी काचन तं किमाह करुणं दानी अनोखे भये ।।

(भाण्डागार -197.35) **13** अन्त:प्रश्नं

How is an elephant in rut? दानी, shedding rut. What did Krishna break with his foot? अनः, a cart. Where does sound arise? खे, sky. When are maidens worried? भये, in fright. What did the Gopi tell Krishna piteously, when she was selling curds and held up by Krishna on the road? दानी अनो खे भये.

भारतं चेक्षुदण्डं च सिन्धुमिन्दुं च वर्णय ।
पादमेकं प्रदास्यामि प्रतिपर्वरसोदयः ।।

(भाण्डागार -205.1) **14** अन्त:प्रश्नं

Describe Mahabharata, sugarcane, Ocean and the Moon. I give you one word प्रतिपर्वरसोदयः. It applies to all the four. In Mahabharata, each chapter is full of Rasa. In sugarcane every section has sweet juice. The Ocean has tides every fortnight. The Moon is beautiful every fortnight.

आद्योऽन्तस्थोऽप्यनन्तं दिशति फलमसावद्वितीयं द्वितीयं
 तार्तीयीकः पवर्गप्रकृतिरपि बलेनापवर्गं प्रसूते ।
तुर्यश्चातुर्यभाजां विसृजति चतुरः श्रोत्रपान्थः पुमर्थान्

राम त्वन्नामवर्णा जगति कतिपयं कौतुकं तन्वते न ।। 15 अन्त:प्रश्नं

The first letter of your name is an अन्तस्थ, remains at the end, a semi-vowel र. and yet it produces endless good results. The second letter आ is unique, without a second. The third letter म्, though belonging to पवर्ग produces a forcible अपवर्ग. The fourth अ is welcome to the ear and is expert at granting the four पुरुषार्था: even to those who do not aspire for liberation. Oh Rama, राम, are not the letters of your name wonderful? म

कस्मिञ्छेते मुरारिः क्व न कीदृग्रथचरणमहो रौति कः काब्धिकाञ्चिः
कोऽपस्मरामी भुजंगे किमु कलिशमनं त्वार्यसंबोधनं किम् ।
का सुन्दर्यामपीन्दुः कथमचलभृतः का च संबुद्धिरग्रे-
बीजं किं कावनीजारमणमतिहरा हेमसारङ्गलीला ।। 16 अन्त:प्रश्नं

क अवनीजा, रमणं, अतिहरा, हेम सारं गली ईला, लाली गरं साम हे, हेला मली साग रं.

Where does Mirari lie? कः, in water. How is the wheel of the chariot? अवनीजा. Who cries? जार. What is the girdle of water? रमणं. Who is in snakes? Who pacifies Kali? How do you address gentlemen? What is in women and the Moon? How is a mountain? How do you address Agni? What is the source of the art of stealing the beautiful minds of men on Earth? हेमसारङ्गलीला. The answers to the second line are the प्रतिलोम of the answers to the first line. The answers to the third line contain the same letters as the others.

बहिरालापः

भद्र माणवकाख्याहि कीदृशः खलु ते पिता ।
वेलान्दोलितकल्लोलः कीदृशश्च महोदधिः ।।

(सरस्वतीकण्ठाभरणं -2.373**) 17** बहि:प्रश्नं

"Young man, my friend, how is your father"? "How is the mighty Ocean agitating the bank by its waves". The answer is a single word

मज्जन्मकर:. my father, a submerged crocodile. The answer is not in the Sloka.

नीचेषु यावनी वाणी का कः स्याच्छुभदो जने ।
शंभोरावरणं किं कं भजन्ते व्याधयो जनम् ।।

(शार्ङ्गधरपद्धति -559) 18 बहि:प्रश्नं

This verse is attributed to Sri Hariharadeva. What type of speech is used by low persons? अबे. What is good for people? लाभ:, profit. What is Siva's dress? अजिनं, deer skin. Whom do hunters praise? अवेलाभोजनं, those who eat at irregular times.

कस्मिन्स्वपिति कंसारिः का वृत्तिरधमा नृणाम् ।
किं ब्रूते पितरं बालः किं दृष्ट्वा रमते मनः ।।

(शार्ङ्गधरपद्धति -560) 19 बहि:प्रश्नं

Where does the enemy of Kamsa sleep? शेषे, on the snake Sesha. For men, which profession is degrading? सेवा, service. What does the young son call his father? बापर, father. On seeing what object is the mind delighted? रूपं, good figure. All these add to शेषेसेवाबापररूपं.

कीदृग्बलं देवविभोश्शुचेश्च सम्बेधनं त्वद्रिपुमण्डलं च ।
श्रीसिङ्गभूपाल! वदोत्तराणि पूर्वोक्तवर्णक्षयवृद्धियोगात् ।।

(चमत्कारचन्द्रिका -6.33) 20 बहि:प्रश्नं

इन्द्रबलं पवि: Indra's army, शुचिसम्बुद्धिः पवित्र pure, वित्रपं वित्रसद् afraid.

What sort of strength (army) is Indra's? पवि. Address the pure. पवित्र. How is your group of enemies addressed? वित्रपं, afraid. Oh King Singa-bhupala, by increasing and decreasing the letters give the answer.

आनन्दयति कोऽत्ययं सज्जनानेव भूतले ।
प्रबोधयति पद्मानि तमांसि च निहन्ति कः ।।

(भाण्डागार -198.5) 21 बहि:प्रश्नं

What gives great pleasure to good people in this world? What causes lotuses to bloom and destroys darkness? The answer is मित्रोदय, friends or sunrise.

का कान्ता कालियारेते: पुनरर्थे किमव्ययम् ।

किं वन्द्यं सर्वदेवानां फलेषु किमु सुन्दरम् ।।

(भाण्डागार -200.40) **22** बहि:प्रश्नं

Who is the beloved of Krishna, the enemy of Kaliya? मा, Lakshmi. What is the undeclinable in the sense of 'but'? तु. Who is worshipped by all Gods? लिङ्गं, Siva. Which fruit looks best? मातुलिङ्गं, pomegranate.

कीदृग्गृहं याम्यगृहं गतस्य कास्त्राणमम्भस्तरणे जनानाम् ।

भूषा कथं कण्ठ न ते नु पुष्टे मुक्ताकलापैरिति चोत्तरं किम् ।।

(भाण्डागार -200.50) **23** बहि:प्रश्नं

What type of house does a traveller go to? हाराविः. What saves a man in crossing water? नाव:, boat. What adorns your neck like pearls, but does not please? हारा विना व:, necklaces without you.

कीदृशं वद मरुस्थलं मतं द्वारि कुत्र सति भूषणं भवेत् ।

ब्रूहि कान्त सुभट: सकार्मुक: कीदृशो भवति कुत्र विद्विषाम् ।।

(भाण्डागार -200.54) **24** बहि:प्रश्नं

How is a desert? अवारि, without water. What adorns the doorway? तोरणे, a banner. Tell me, my husband, with soldiers and armour, how and where is a warrior? अवारितो रणे, unobstructed in battle.

कल्याणवाक् त्वमिव किं पदमत्र

कान्तं सद्भूपतेस्त्वमिव क: परितोषकारी ।

क: सर्वदा वृषगतिस्त्वमिवातिमात्रं

भूत्याश्रितः कथय पालितसर्वभूतः ।।

(भाण्डागार -202.91) 25 बहि:प्रश्नं

करः, taxes, वृष, bull or proper conduct, शंकर, Siva.

What is the auspicious word, which is pleasing like you? What is pleasing to a king? What travels round the world very much by practice? Tell me, who is smeared with ashes is served by spirits and protects the world? The answer for all is शं, welfare,

कस्मै यच्छति सज्जनो बहुधनं सृष्टं जगत्केन वा
शंभोर्भाति च को गले युवतिभिर्वेण्यां च का धार्यते ।
गौरीशः कमताडयतच्चरणतः का रक्षिता राक्षसै-
रारोहादवरोहतः कलयतामेकं द्वयोरुत्तरम् ।।

(भाण्डागार -204.111) 26 बहि:प्रश्नं

To whom do good people give much money? साधवे, to Sadhus. Who created the Earth? वेधसा, by Brahma. Whom did Siva kick? Who saved us from Rakshasas? For both, the answer is कालिमा, Kali.

किं त्राणं जगतां न पश्यति च कः के देवताविद्विषः
किं दातुः करभूषणं निरुदरः कः किं पिधानं दृशाम् ।
केखे खेलनमाचरन्ति सुदृशां किं चारुताभूषणं
बुद्ध्या ब्रूहि विचार्य सूक्ष्ममतिमंस्त्वेकं द्वयोरुत्तरम् ।।

(भाण्डागार -204.116) 27 बहि:प्रश्नं

What protects the world? Who does not see? Who hates the Gods? What adorns the hands of a giver of gifts? Who is without a stomach? What screens the eyes? Who sports in the sky? What beautifies charming women? Oh men of subtle intellect, applying your mind tell the answers which are the same for two questions. अन्धः is both food and blind man. दानवाः means both Asuras and water poured at the time of दान, giving a gift. तमः means Rahu

and darkness. वय: means birds and youth.

कः कर्णारिपिता गिरीन्द्रतनया कस्य प्रिया कस्य तुक्
को जानाति परेङ्गितं विषमगुः कुत्रोदभूत्कामिनाम् ।
भार्या कस्य विदेहजा तुदति का भौमेऽह्नि निन्द्यश्च क-
स्तत्प्रत्युत्तरमध्यमाक्षरपदं सर्वार्थसंपत्करम् ।।

(भाण्डागार -204.117) 28 बहि:प्रश्नं

Who is the father of Karna's enemy? वासवः, Indra. Whose wife is the daughter of Himalaya? हरस्य, Siva's. To which word is the terminal तुक् added? ह्रस्वस्य, to a short syllable. Who reads the mind of others? मतिमान्, an intelligent person. Where did Kama arise? मानसि, in the mind. Whose wife is Sita? रामस्य, of Rama. What causes worry? कुस्तुती, false praise. What is prohibited on the second day of the week? अभ्यङ्ग, oil bath. The middle letters in all the answers result in prosperity. All the letters combined together become सरस्वती नमस्तुभ्यं.

का मेघादुपयाति कृष्दयिता का वा सभा कीदृशी
रक्षत्यहिहा शरद्विकचयेत्कं धैर्यहन्त्री च का ।
कं धत्ते गणनायकः करतले का चञ्चला कथ्यतां
आरोहादवरोहतश्च निपुणैरेकं द्वयोरुत्तरम् ।। 29 बहि:प्रश्नं

What comes from the clouds? धारा, rain. Who is the wife of Krishna? राधा. How is the assembly? वन्द्या, to be respected. What does Indra protect? द्यावं, Heaven. What blooms in Autumn? काशं. What destroys courage? शङ्का, doubt. What does Ganesa hold in his hand? पाशं, rope. What is inconstant? शम्पा, lightning. Clever people read two answers forward and backward.

उभयालापः

सुभद्रां क उपायंस्त प्रश्नेऽमुष्मिन् य उत्तरः ।

स कीदृक्कपिमाचष्टे व्योम्नि पर्णस्थितिः कुतः ।।

(सरस्वतीकण्ठाभरणं -2.374) **30** बहिरन्तःप्रश्नं

वायुतः नरो हि वानरो भवेत् । वायुतः carried by wind, with the addition of वा.

How do you give the answer to the question, "Who abducted Subhadra", to a monkey? What type of monkey did he say? How are the leaves in the sky? वायुतः, carried by wind. This word is not in the Sloka. नरः, a man, (Arjuna carried away Subhadra), combined with वा becomes वानरः, a monkey.

योगिनां भोगिनां राजन्! क इष्टस्तं न वेत्ति यः ।
विपरीतो हरस्तेन न ज्ञातो हि सतां वरः ।।

(चमत्कारचन्द्रिका -6.34) **31** बहिरन्तःप्रश्नं

Oh king, what is liked by saints and snakes? He who does not know this is defeated in the opposite manner by learned men. रह, secret, is formed by reversing the letters of हर which is present in the Sloka. Both saints and snakes wander outside, वास, a word which is not in the Sloka. The answer is obtained by combining the two words to form रहोवास, secret life. This is उभयप्रश्नं.

जातिप्रश्नं

कीदृशा भूमिभागेन राजा स्नातोऽनुमीयते ।
प्राङ्गणं कुरुतेत्युक्ताः किमाहुस्तदनिच्छवः ।।

(सरस्वतीकण्ठाभरणं -2.375) **32** जातिप्रश्नं

"हैमवारिकरञ्जिना" "नाजिरं करवामहे" इत्युत्तराभ्यां गतप्रत्यगताभ्यां प्रश्नोत्तरजातिरभिधीयते । तेन जातिप्रश्नमिदम् ।।

In what part of the Earth is the king allowed to bathe? हैमवार करञ्जिना. When told "Make a courtyard", what do those who do not wish it say? The answer is नाजिरं करवामहे, we will do it soon. These two answers are अनुलोमप्रतिलोमं. So this is जातिप्रश्नम्.

उत्तरप्रश्नं

किं वसन्तसमये वनभक्षः पृष्टवान्स पृथुलोमविलेखः ।
उत्तरं च किमवापतुरेतौ काननादतिमिरादपि काली ।।

(सरस्वतीकण्ठाभरणं -2.377) 33 उत्तरप्रश्नं

अत्र प्रश्नस्य हे काननाद, हे तिमिराद, पिकालीत्योत्तरप्रश्नमिदम् ।।

काननाद eater of the forest, का ननाद who shouted, तिमिराद eater of darkness, काननादपि काली blacker than the forest, तिमिरादपि काली blacker than darkness, पिकालि पिक अलि Koel said. The word पिकालि is split into पि and कालि.

What did the very hairy eater of the forest ask in Spring? What was the reply he obtained from the forest and darkness? He called हे काननाद, हे तिमिराद, and the reply he got from both was पिकाली, the cuckoo said. By combination, काननादपि काली, तुमिरादपि काली, darker than the forest, darker than drkness. Since the ending is similar, this is उत्तरप्रश्नं.

गूढप्रश्नोत्तरं

क्क वसन्ति श्रियो नित्यं भूभृतां वद कोविद ।
असावतिशयः कोऽपि यदुक्तमपि नोह्यते ।।

(वाग्भटालङ्कार -4.145) 34 गूढप्रश्नोत्तरं

Oh learned man, tell me where does the wealth of kings always reside? This question is very difficult and even when the answer is given it is not understood. By translating असौ, that, as swords, the answer is that the wealth resides in the swords, military strength.

किमैभं श्लाख्यमाख्याति पक्षिणं कः कुतो यशः ।
गरुडः कीदृशो नित्यं दानवारिविराजितः ।।

(वाग्भटालङ्कार -4.146) 35 गूढव्यक्तप्रश्नोत्तरं

दानवारिः ichor flowing from an elephant's temple, Vasudeva, विः bird, आजितः from a battle.

What is very special about the elephant? दानवारि, ichor. What do you call a bird? वि:. Where resides glory? आजित:, in a battle which is won. What does Garuda become daily? दानवारिविराजित:, shining, by his carrying Vishnu.

व्यस्तं

पूजायां किं पदं प्रोक्तमस्तनं को बिभर्त्युर:? ।
क आयुधतया ख्यातः प्रलम्बासुरविद्विषः? ।।

(विदग्धमुखमण्डनं -1.20) 36 व्यस्तं

व्यस्त separate, प्रलम्बासुरविद्विष: Balarama, सु in Puja, ना man, सीर plough, क: man, अस्तनं without breasts, उर: chest.

What word is used in Puja? सु. Who has no breasts? ना, man. What is Balarama's weapon? सीर:, plough. Combining the answers, सुनासीर: is the answer to the Sloka.

किं दुराढ्यस्य मोहाय? का प्रियाऽसुरविद्विषः? ।
पदं प्रश्नवितर्के किं? को दन्तच्छदभूषणम्? ।।

(विदग्धमुखमण्डनं -1.21) 37 व्यस्तं

रा wealth, मा Lakshmi, नु particle, राग affection, red colour, आढ्य wealth.

What is the attraction for an evil rich man? रा, wealth. Whom does Vishnu love? मा, Lakshmi. What letter is used to express doubt? नु. What adorns lips राग:, red colour. Combining the answers रामानुराग: is the answer to the Sloka.

धात्वादेः षस्य को वा स्यादविहीनः कया हरिः ।
महीयोऽपि किमाहन्ति तस्य नामानुकीर्तितम् ।।

(कवीन्द्रकर्णाभरणं -1.11) 38 व्यस्तं

Among verbs what does ष: become? स:. With what is Vishnu never without? मया, with Lakshmi. What does recital of Vishnu's name destroy? आग:, sins. The answers combined together give सोमयाग:.

समस्तं

अपि सेविता द्विजिह्वैः कदापि के यान्ति न विकारम्? ।

विच्छिद्यमानतनवः स्वगुणैरधिकं विराजन्ते ।।

(विदग्धमुखमण्डनं -1.22) 39 समस्तं

समस्तं entire.

What is not altered even though it is served by poisonous serpents? What enhances its good qualities when its body is severed? मलयतरुवः, Sandalwood trees.

अनिभृतकोकिलनिस्वनमुखरितसहकारकाननः पुंसाम् ।

को हरतितरां हृदयं? मधुकरझंकारिकङ्केलिः ।।

(विदग्धमुखमण्डनं -1.23) 40 समस्तं

अनिभृत चञ्चल moving.

When are the blossoming mango trees filled with the sound of moving cuckoos and the bees in the Asoka trees are buzzing? मधुसमयः, time of Spring.

फाल्गुनेन समुपेत्य शिखण्डी कुत्र ताण्डवमखण्डितमाधात् ।

पाप्मना क्व जनितेन जयोऽगाद्बभ्रुवाहननिरूपितभङ्गम् ।।

(कवीन्द्रकर्णाभरणं -1.11) 41 समस्तं

शिखण्डी peacock, Sikhandi son of Drupada, फल्गुनः a month, Arjuna, गाङ्गेयसंगरं Bhishma's fight.

When did Sikhandi dance with Arjuna? गाङ्गेयसंगरे, in Bhishma's fight with Sikhandi, Bhishma laid down his arms as he thought Sikhandi was half a woman and Arjuna vanquished him. The question can also be translated as, where did the peacocks dance in the month of Phalguna, which is meaningless. When was the victory resulting from sins result in the death of Babhruvahana? गाङ्गेयसंगरे, due to the curse of the Vasus and Ganga, Babhruvahana was killed when he tried to steal the sacrificial horse in Asvamedha sacrifice.

व्यस्तसमस्तं

का प्रियेण रहिता वराङ्गना धाम्नि केन तनयेन नन्दिता ।
कीदृशेन पुरुषेण पक्षिणां बन्धनं समभिलष्यते सदा ।।

(विदग्धमुखमण्डनं -1.30) 42 व्यस्तसमस्तं

शकुन्तलाभरत व्याथ hunter.

Who is the beautiful woman in the house, without her husband, who is loved by her son? शकुन्तलाभरतेन, Sakuntala is discarded by her husband but loved by Bharata. Who wants to tie up birds all the time? शकुन्तलाभरतेन, by a hunter.

पदं किं प्रतिषेधार्थकं छेदकर्त्रर्थकं च किम् ।
ग्रीष्मे सरो भवेत्कीदृक्का स्थिरा का वधूः प्रिया ।।

(कवीन्द्रकर्णाभरणं -1.13) 43 व्यस्तसमस्तं

What is the word for prohibited? मा, do not. What is meaning of cutting? लु, to cut. How is the lake in Summer? अपयः, without water. What is steady? धरा, Earth. All these व्यस्तपद make up मालूरपयोधरा. What maiden is appreciated? मालूरपयोधरा, a maiden with breasts like Bilva fruit.

समस्तव्यस्तं

सुधामयूखप्रमुखा ग्रहास्तारागणास्तथा ।
निशान्विताः प्रकाशन्ते नितरां विषदङ्कणे ।।

(चित्ररत्नाकर -4.45) 44 समस्तव्यस्तं

अनेकेषु विशेषणेषु एकमपि विशेषणं समस्तव्यस्तरूपत्वमाश्रयेत् चेत् तच्चित्रं समस्तव्यस्तरूपाख्यं भवति ।

सुधामयूख Moon's rays, निशान्विता at night.

The Moon's rays, planets and stars shine in the courtyard at night. निशान्विता is समस्तव्यस्तरूपं. निशया अन्विता is समस्तरूपं.

द्विर्व्यस्तं

वर्षासु का भवति? निर्मधु कीदृगब्जम्?

शेषं बिभर्ति वसुधासहितं क एकः? ।
आमन्त्रयस्व धरणीधरराजपुत्रीं
को वास्ति भस्मनिजिताङ्गजनाश्रयः स्यात्? ।।

(विदग्धमुखमण्डनं -1.25) 45 द्विर्व्यस्तं

कमठ tortoise.

What appears in the rainy season? कालिका, black clouds. How is a lotus without honey. अपाऽलि, without bees. Who alone rests on Sesha along with the Earth? कमठः, Vishnu in Kurmavatara. Invoke Parvati. कालि. Where is the habitation of those who smear their body with ashes? कापालिकमठः, Matha of Kapalikas. कालिकापालिकमठः is the answer to the two sets of questions.

भुजङ्गमकुलं कीदृक् रन्तुकामः पराशरः ।
कां वा विस्तारयामास कुचयोः का बिभर्ति काम् ।।

(कवीन्द्रकर्णाभरणं -1.12) 46 द्विर्व्यस्तं

हार pearls.

Where is the family of snakes? बिलासि, in holes. What did passionate Parasara create? नीहारलतां, fog. Parasara created a fog when wanted to make love to Satyavati on Ganga. What is spread on the breasts and who wears what? विलासिनी, woman, हारलतां, pearl necklace. Both sets of answers add to विलासिनीहारलतां.

द्विःसमस्तं

विश्वम्भराप्रलम्बघ्नव्रीहिमानुषसंयतः ।
कथं वाच्या भवन्त्येता दिनान्ते विकसन्ति काः? ।।

(विदग्धमुखमण्डनं -1.28) 47 द्विःसमस्तं

कुः Earth, प्रलम्बघ्न Balarama, यव a grain, नर man, आजि battle, कुवलय lotus राजयः rows.

What word implies the Earth, कु, Balarama, वल, Yava, यव, man, नरः, and battle, आजिः? What blooms in the evening? कुवलयवनराजिः, rows of lotuses.

कामुककदम्बसद्भटपूर्णेन्दुनिशीधिनीभौमाः ।

वाच्याः कथं चकासति काञ्चनकलशाश्च कीदृक्षाः ।।

(कवीन्द्रकर्णाभरणं -1.12) 48 द्विःसमस्तं

कामुकः कामि desirous of, कदम्ब नीप a tree, सद्भट योध soldier, पूर्णेन्दपनिशीथिनी राका Full Moon, भौमाः kings.

Who is a lover, कामि, Kadamba tree, नीप, soldier, योध, Full Moon, राका, Kings, आराः? Joining the answers together we have कामिनीपयोधराकाराः. Who has and what are like gold vessels? कामिनीपयोधराः, a woman's breasts.

द्विर्व्यस्तसमस्तं

कौ शङ्करस्य वलयावपयोधरः कः?

कीदृक्परस्य नियतं वशमेति भूपः? ।

सम्बोधयोरगपतिं? विजयी च कीदृग्?

दुर्योधनो नहि भवेद्वद कीदृशश्च? ।।

(विदग्धमुखमण्डनं -1.33) 49 द्विर्व्यस्तसमस्तं

अहीनाक्ष not blind.

What are Siva's bangles? अहौ, snakes. Who is without breasts? ना, a man. What kind of king becomes subordinate to another? क्षतनय, one without Niti. The answers form अहीनाक्षतनय. Address the king of snakes? अहीन अहि ईन. Which type of king is victorious? अक्षतनय, one with Niti. These two answers also form अहीनाक्षतनय. What does Duryodhana not become? अहीनाक्षतनय, the son of a man who is not blind.

संबोधय त्रिनयनं भवनं च विष्णुः

को वा भवस्य स कया वनपूर्वयाप्तः ।

स्यात्तत्त्ववित्कथमथासुरहाभिधेयः

कोदंदहीति विरहे वरवर्णनीश्च ।।

(कवीन्द्रकर्णाभरणं -1.13) 50 द्विर्व्यस्तसमस्तं

Address Siva. मा. Address Vishnu's abode. आलय. What is Vishnu to Siva? आशुगः, arrow. In the fight of Siva with Tripuras, Vishnu was the arrow. Joining together the answers gives मालयाशुगः. What got Vishnu as something from the forest? मालया, garland. How is a learned man? आशुगः, without sorrow. What is the name of the killer of Asuras? अः, Vishnu. Joined together these answers also form मालयाशुगः. In the absence of her lover, what burns the maiden? मालयाशुगः, tears caused by wind from Malaya Mountain.

द्विःसमस्तव्यस्तं

सङ्ग्रामे स्फुरदसिना त्वया जिताः के?

के दुःखं बत! निरये नरस्य कुर्युः? ।

कस्मिन्नुद्भवति कदापि नैव लोम?

ज्ञाताः के जगति महालघुत्वभाजः? ।।

(विदग्धमुखमण्डनं -1.37) 51 द्विःसमस्तव्यस्तं

Whom did you defeat in the battle with men holding shining swords? नरकरेणवः, men strong like elephants. What hardship awaits men in Naraka? नरकरेणवः, dust from Naraka. In which organ of the body is there no hair? नरकरे, in men's hands. What are the smallest particles? रेणवः, atoms. The last two answers combined together form नरकरेणवः.

कीदृक्चन्द्रोदयो यूनां वधूबिम्बाधरः कथम् ।

शिशिरापगमे किं वा वाक्यं सहृद्रयोचितम् ।।

(कवीन्द्रकर्णाभरणं -1.14) 52 द्विःसमस्तव्यस्तं

How is Moonrise? मधुरजनिमदनीयः, मधु, in Spring, रजनि, pleasant,

मदनीय:, intoxicating. How are the maiden's lips? मधुर, with nectar, जनिमदनीय:, causes love by its nature. Before Winter, what is said to a friend? मधु: अजनि मदनीय: सखा, मधु:, Spring, अजनि, is, मदनीय: सखा, friend.

द्वि:समस्तद्विर्व्यस्तं

कीदृक्तनुर्वरतनोर्भवभूतिराह
किं नाटकं न कवयोऽविदधुर्मधौ काम् ।
साध्वी कियत्त्वनिति का कुरुते हरिं किं
कां वा स तिष्ठति महद्गहनं च कीदृक् ।।

(कवीन्द्रकर्णाभरणं -1.14) 53 द्वि:समस्तद्विर्व्यस्तं

How is the maiden's figure? मालतीमाधवं, मालती, a flower, मा, Lakshmi, धवं धुनोति अहेलयति, scorns, scorns the Malati flower and Lakshmi. What play did Bhavabhuti write? मालतीमाधवं. What do poets not describe in Spring? मालतीं, the flower Malati. How long does a chaste woman live? आधवं, as long as her husband is alive. These two answers form मालतीमाधवं. What does what to Vishnu? मा, Lakshmi, अलति भूषयति, adorns, ईं, Lakshmi. How is the large forest? आ, with many, धवं, Dhava trees. These answers joined together form मालतीमाधवं.

त्रिर्व्यस्तं

उद्यन्दिवसकरोऽसौ किं कुरुते कथय मे मृगयाशु ।
कथयानिन्द्राय तथा किं करवाणि क्वणितुकाम: ।। 54
अहिणवकमलदलारुणिणि माणु पुरत्तिण केण ।
जाणिज्जई तरुणीअणस्स निद्दा भण अहरेण ।।

(काव्यालङ्कार -5.31,32) 55 त्रिर्व्यस्तं

कश्चिन्मूर्खत्वेन मृग: सन्कंचन पृच्छति - यथा मह्यं मृगाय त्वं कथय । एष दिवसकर: सूर्ये उद्यन्नुदयं प्राप्नुवन्किं कुरुत इत्येक: प्रश्न: । अपरमाह -

अनिद्रायाशकाय मह्यं कथय निवेदय । कणितुकामः शब्दितुकामः सन्नहं किं करवाणि किं करोमीति द्वितीयः । उत्तरानुरोधेन चात्र मृगायेत्यनिन्द्रायेति च प्रश्नवाक्येऽभिहितम् । वक्तृबहुत्वख्यापनार्थमनेकभाषत्वख्यापनार्थं तृतीय-प्रश्नोऽयं प्राकृते च यथा - अहिणवेत्यादि । कश्चित्सुहृदमाह - अभिनवकमलदलारुणेन स्फुरता केन तरुणीजनस्य मानो लक्ष्य इति भण वद । निद्धेत्यामन्त्रणपदम् । अत्र यथाक्रमं यथाभाषं चोत्तरमाह -अहरे-णेति । तत्र - अहर्दिनम् । एण हे मृग । तथा अहरेऽनिन्द्र । अण शब्दं कुरु । तथा प्राकृतोत्तरम् -अहरेणाधरेण । ओष्ठेनेत्यर्थः । इत्युत्तरत्रयं युपदुक्तम् । एतदनेकवक्तृकमनेकभाषं व्यस्तसमस्तं च प्रश्नोत्तरम् । एकवक्तृकं त्र्यादिभाषं च प्रश्नोत्तरजतमन्यत्र विस्तरादवगन्तव्यम् ।।

अहः एण अहर्दिनं । अहरे अण, हे अनिन्द्र, न इन्द्रः, शब्दं कुरु । अहरेण अधरेण । निद्धा प्रश्ने।

There are three questions. "Oh deer, tell me quickly what is the Sun doing after having risen"? "I am not Indra (who makes thunder). I want to make noise. Tell me what shall I do"? One man asks his friend, in Prakrit, "Who pacified the anger of the woman with lustrous lips, which are like the new red petals of the lotus"? The answer to all the three questions is अहरेण. The Sun rises and makes day. Oh, you, who are not Indra, make noise. The lips of the woman, by kissing which the anger of the woman is pacified.

पृष्टोत्तरसमं

कंदर्पं मदजनकं प्राहुः का च घटी गदिताच्छतमेह ।
इत्यादि प्रश्ने युक्तं यदुत तद्ब्रूह्युत्तरमाशु विचिन्त्य ।।

(विदग्धमुखमण्डनं -2.14) 56 पृष्टोत्तरसमं

काच clear, घटी well, दर्प pride, love, अच्छतमा clarity, काचघटी का च घटी..

What is the name of the person who causes love? कंदर्पं, Kama. What is a clear well called? काचघटी. Think of the answers quickly to such questions. The question and answer are identical.

कमदर्पयन्मनोभूः किं नरपतिवेश्म राजते निधिमत् ।

का मधुरा कथय सखे! त्वयैवकथितं हि सिङ्गभूपाल ।।

(चमत्कारचन्द्रिका -6.31) 57 पृष्टोत्तरसमं

To whom are one's prayers offered? कं to Brahma. Why is the king's dress glorious? किन्नरपतिवेश्म, Kubera's house. Tell me, companion, what is sweet? कामधुरा, the weight of Kama. You have answered it yourself, King Singabhupala. The answers are contained in the verse itself.

किं शुकमुखमनुकुरुते? कामार्तिं वदति दुःसहां धीरः? ।

किं नरगीतं मधुरं? किं पुरुषमुखं तुरगमुखसदृशम्? ।।

(साहित्यरत्नाकर -7.143) 58 पृष्टोत्तरसमं

एवं प्रश्नोत्तरयोरेकपदप्रतिपाद्यत्वात् चमत्कारातिशय इति वेद्यम् ।

किंशुकं a flower.

What is like the face of a parrot? किंशुकमुखं, पलासमुकुलस्य मुखं, flower of a Palasa tree. What troubles a hero unbearably? कामार्तिं, love-struck. Which type of man's song is beautiful? किंनरगीतं, song of a Kinnara. Which man's face is like that of a horse? किंपुरुषमुखं, the face of a Kimpurusha. The question is the answer..

कौ राजपरिव्राजौ पूज्यतरौ कथय सङ्गरहितौ यौ ।

कौ वा पण्डितगुच्छौ श्लाघ्यतरौ भ्रमरहिततयोपेतौ ।।

(साहित्यरत्नाकर -7.144) 59 पृष्टोत्तरसमं

सङ्गरहितं सङ्गेन रहितं, सङ्गर हितं without attachment to worldly objects, interested in war. भ्रमरहितं भ्रम रहितं, भ्रमर हितं without confusion, good for bees.

How are a king and a Sanyasi fit for worship? सङ्गरहितं, interested in war or without attachment ot worldly objects. How are a Pandit and a bunch of flowers admirable? भ्रमरहितं, without confusion or good for bees.

सदाशयः कोऽमलः स्याद् वाणी कस्य कुटुम्बिनी ।

क्षत्रियः को दण्डधारी किं किरातान्वितं वनम् ।।

(चित्ररत्नाकर -5.52) 60 पृष्टोत्तरसमं

Who is clean? सदाशयः, one with servants. Whose wife is Vani? कस्य, Brahma's. Which Kshatriya holds a staff? कोदण्डधारी, has a bow. Which type of forest do Kiratas search for? किंकिराता, a type of tree. The question and answer are identical.

कामपि धत्ते सूकररूपी कामपि कामपि रहितामिच्छति भूपः ।
केनाकारि च मन्मथजननं केन विराजति तरुणीवदनम् ।।

61 पृष्टोत्तरसमं

Whom does Varaha hold? कां, Earth. From whom does the king want to be free? कां, another king. Who brought about the birth of Kama? केन, by Vishnu. What makes the face of the young woman shine? केन, by the hair.

एकालापं

केशरद्रुमतलेषु संस्थितः कीदृशो भवति मत्तकुञ्जरः ।
तत्त्वतः शिवमपेक्ष्य लक्षणैरर्जुनः समिति कीदृशो भवेत् ।।

(विदग्धमुखमण्डनं -1.40) 62 एकालापः

दान ichor, केसरद्रुम बकुल Bakula tree, भ्रमरहितः भ्रम रहितः भ्रमर हितः without an illusion, good for bees, समिति in battle.

How is an elephant in rut which is at the foot of a Bakula tree? दानवकुलभ्रमरहितः, with ichor good for bees near a Bakula tree. What happened to Arjuna on recognising Siva in his battle? दानवकुलभ्रमरहितः, without the false notion that Siva was an Asura.

कीदृग्बभूव वैदेहीविवाहे भृगुनन्दनः ।
कामिन्याः क्रीडामानायाः कीदृशः कन्दुकः करे ।।

(कवीन्द्रकर्णाभरणं -1.15) 63 एकालापः

How did Parasurama become at the end of Sri Rama's wedding?

रामास्तनाकार:, राम, by Rama, अस्त, lost, नाकार:, going to Heaven. What type of ball do maidens play with their hands? रामास्तनाकार:, रामा:, maidens, स्तनाकारा:, shaped like their breasts.

पृष्टप्रश्नं

लक्ष्मणेत्युत्तरं यत्र प्रश्नः स्यात्तत्र कीदृशः? ।

ग्रीष्मे द्विरदवृन्दाय वनाली कीदृशी हिता ।।

(विदग्धमुखमण्डनं -2.17) **64** पृष्टप्रश्नं

लक्ष्मणा a female Sarasa bird, कासार lake, कासारसहिता का सारस हिता, कासार सहिता.

What question has लक्ष्मणा as the answer? का सारस हिता, who is good for Sarasa birds. How is the forest favourable to elephants in Summer? कासार सहिता, with a lake. The question in the first half of the Sloka is the answer to the second half.

आद्युत्तरं

प्रभवः को गङ्गाया नगपतिरतिसुभगशृङ्गधरः ।

के सेव्यन्ते सेवकसार्थैरत्यर्थमर्थरतैः ।।

(विदग्धमुखमण्डनं -2.24) **65** आद्युत्तरं

प्रभव: source, great men, lords.

The source, प्रभव:, of Ganga is in the Himalayas which has many beautiful peaks. For earning money, who are served? प्रभव:, lords. The answer is at the beginning.

प्रहितः कीदृग्विहितो जगाम रामेण मारुतिर्लङ्काम् ।

रज्ज्वादिव्यतिरेकैस्तोयं न प्राप्यते कस्मात् ।।

(कवीन्द्रकर्णाभरणं -2.7) **66** आद्युत्तरं

प्रहित: प्रेषित: sent, प्रहित: कूपात् from the well.

Why did Hanuman go to Lanka for Rama? प्रहित:, sent. From what is water not available except with the help of ropes? प्रहित:, from the well. The

answer is at the beginning of the Sloka.

मध्योत्तरं

अयमुदितो हिमरश्मिर्वनितावदनस्य कीदृशः? सदृशः ।

नीलादिकोपलम्भः स्फुरति प्रत्यक्षतः कस्य? ।।

(विदग्धमुखमण्डनं -2.25) 67 मध्योत्तरं

उपलम्भ अनुभव experience.

How is the rising Moon like a handsome woman's face? सदृशः, alike. Who can ascertain blue and other colours? सदृशः, one with eyes. The answer is in the middle of the verse.

ज्ञायन्ते कुत्र विद्वांसस्तदाभासाश्च कथ्यताम् ।

कीदृग्वीरकुलं हन्ति रिपून्सदसि धीनिधे ।।

(कवीन्द्रकर्णाभरणं -2.7) 68 मध्योत्तरं

Where do Vidvans dispute? सदसि, in an assembly. What type of heroes kill their enemies? सदसि, सत् असि, one with a sword. The answer is in the middle of the verse.

अन्तोत्तरं

कस्मिन्वसन्ति वद मीनगणा विकल्पं

किंवा पदं वदति? किं कुरुते विवस्वान्? ।

विद्युल्लतावलयवान्पथिकाङ्गनाना-

मुद्वेजको भवति कः खलु? वारिवाहः ।।

(विदग्धमुखमण्डनं -2.27) 69 अन्तोत्तरं

Where are fish? वारि, in water. What is the word for alternative? वा. What does the Sun make? अहः, day. What is like a creeper, lightning and bangles which creates fear in women? वारिवाहाः, clouds. The answer is at the end of the Sloka.

अस्मिन्नपारसंसारसागरे मज्जतां सताम् ।

किं समालम्बनं साधो रागद्वेषपरिक्षयः ।।

(वाग्भटालङ्कार -4.144) 70 अन्तोत्तरं

Oh saint, for a man who is immersed in this vast Ocean of life, what is the support? The answer is in the last word, रागद्वेषपरिक्षयः, the absence of desire and hate is the sole support. Vagbhata terms this व्यक्तप्रश्नोत्तरं.

गोकुले क्रीडता भङ्गः कस्याक्रियत चक्रिणा ।

स्वरादयो विनेशुस्ते प्रेषां प्राप्य कुतोऽनसः ।।

(कवीन्द्रकर्णाभरणं -2.7) 71 अन्तोत्तरं

अनसः सकटः Sakatasura, looking like a wheel, Surpanakha, without a nose.

What did Krishna break in Gokula while at play? अनसः, Sakatasura. At whose instigation were Khara and others destroyed? अनसः, Surpanakha.

भग्नोत्तरं

वीरे सरुषि रिपूणां नियतं का हृदयशायिनी भवति? ।

नभसि प्रस्थितजलदे का राजति हन्त वद? तारा ।।

(विदग्धमुखमण्डनं -2.21) 72 भग्नोत्तरं

भग्न spli, आरा tool for splitting leather, वदत आरा वद तारा.

What does an angry warrior instil in th hearts of his enemies? आरा. Say what is in the sky on a cloudless night? तारा, stars. The last two words are split differently.

विषमं

कस्य मरौ दुरधिगमः? कमले कः कथय विरचितावासः? ।

कैस्तुष्यति चामुण्डा? रिपवस्ते वद कुतो भ्रष्टाः? ।।

(विदग्धमुखमण्डनं -2.31) 73 विषमं

कस्य कं तस्य of water, कः Brahma, कु Earth, कुत from the Earth, from where, कैः heads, मरु desert.

What substance is difficult to obtain in a desert? कस्य, water. Who

lives in a lotus? कः, Brahma. With what objects is Chamunda gratified? कैः, heads. Goddess Chamunda wears a garland of skulls. Oh king, wherefrom are your enemies banished? कुत, from the Earth. This Sloka is also given in Sarngdharapaddhati 556.

कीदृक्कृतं दैत्यकुलं केशवेनेति कथ्यताम् ।

कमारुह्य पिकः कान्ते पुष्यानेहसि कूजति ।।

(कवीन्द्रकर्णाभरणं -2.9) 74 विषमं

मतं इच्छा wish, अतं without the letter त.

What did Kesava make the Daityas? रसातलमतं, wish for Rasatala, nether region. What does a cuckoo climb and call to its beloved? रसातलमतं रसातलं अतं, रसालं, the mango tree.

शिथिलैरलकैर्वध्वा किमाकलयतीह किम् ।

आचार्येभ्येऽपि पितरं कीदृशं धार्मिकां विदुः ।।

(कवीन्द्रकर्णाभरणं -2.9) 75 विषमं

अलिकं ललाटं forehead, अलक hair, आलिके without the letter लि, आलिके मालिन्ये मान्ये respected.

उपाध्याय्दशमाचार्य आचार्याणां स्यात्सत्यम् ।

पितॄन्माता गौरवेणातिरिच्यते ।।

The Acharya is superior to ten Upadhyayas. The parents are superior to an Acharya. The mother is the one more exalted between the parents.

What and why is the maiden with flaying hair in distress? मालिन्य-मलिकं, her forehead is sullied by her hair. How do scholars consider the parents more than an Acharya? मालिन्यमलिकं, मान्यं, respected.

श्लोकोत्तरं

कं देवं केऽर्चयन्ति? स्फुटरुचि निशि किं? कीदृशी दुःखिनी स्त्री?

कीदृक्चक्रं सदास्ते? क्व च तव विजयः? प्रावृत्तं कीदृशः खम् ।

कमाहुः प्रेतयोग्यां कथय? सुकृतिनः कीदृशाः स्युः पुमांसः?

कं दत्ते? कं च धत्ते गगनतलमलं प्रेक्षणीयं जनानाम्? ।। 76

प्लक्षः कीदृक् चकास्ति स्फुटनवकुसुमाशोकमासाद्य कालं?

किं मुञ्चन्त्यम्बुवाहा भवदरिनिवहे संज्वरः किंभवश्च? ।

किं नेत्रप्रावृति स्यादतिशयलवः के च? को व्रीहिभेदः?

प्रायेण प्रावृषेण्याः प्रियतमदिवसाः कीदृशाः कीदृशाः स्युः? ।।

(विदग्धमुखमण्डनं -3.2,3) 77 श्लोकोत्तरं

अञ्जन collyrium, कन्दलीकन्द roots, रजांसि dust, पक्षमल filled.

There are 16 questions, the answers to which are given alongside. 1. Which God is worshipped and by whom? अञ्जनाः, अं Vishnu, जनाः men. 2. What gives clear light at night? भं, stars. 3.How is a grieving woman? अहावा, without blandishments. 4. How is a wheel always? अरा, with spokes. 5. Oh king, where was your victory? बाहौ, in his arms. 6. How is the sky in the rainy season? घनि, with clouds. Where is it proper to keep a corpse? चितां. on a funeral pyre. 8. How are pious men? वराः. best. 9. When is the sky pleasant to look at? कदं, give? कं, water, and what does it have? बकं, cranes. 10. When the buds are blossoming in Spring, how are Palasa trees? दलं, with leaves. 11. What do clouds release? कं, water. 12 Oh king, what makes the hair rise in your enemies? दरज, fear. 13. What covers the eyes? पक्ष्म, eyelashes. 14. What is very small? लवाः, atoms. 15. Name a type of grain. यव, Yava. Combining all these answers, a new Sloka is formed which is the answer to the last question. 15. In the rainy season how are days for the beloved?

अञ्जनाभमहावारिवाहौघनिचिताम्बराः ।

कदंबकन्दलीकन्दरजःपक्ष्मलवायवः ।। 78

The clouds, black like collyrium, are all over the sky. The wind is full of dust from roots of trees.

ईशं किं विदधे श्रुतं च हरिणा किं पारिजातः कृतः

कानन्ता मदनस्य काः सुमनसः सन्किं विधत्ते धनम् ।
तान्तं किं मतुबर्थिके क्व विबुधा पापं व्रतैः किं कृतं
को विष्णोः शयनं चिरं कथमभूद्भीष्मः प्रसादात्पितुः ।। 79
कुर्वे किं विबुधान्किमस्ति गगने शारद्वतं चाह्वय
स्यात्को नाम विभागवान्पुररिपोरामन्त्रणं कथ्यताम् ।
किं वा सामनि वृष्टिकामनिधनं संकीर्तितं सौभरे
हृत्कीदृक्सुकृते सतां भगवती कात्यायनी स्तूयताम् ।।
(कवीन्द्रकर्णाभरणं -3.1) 80 श्लोकोत्तरं

मह पूजय worship, अहारि stole, गीर्वाणी speech, राति gives, गवि in Svarga, चक्षणे नाशितं destroyed, आन जीवितं life, तकारान्तं मत्वर्थे परे भं भसंज्ञं the letter त at the end means भं. आन जीवितं life, अतस्त्वं अनन्तस्त्वं endlessness, विभाजवान् यान् गच्छन्, कर्कणे विभागहेतुत्वात् distributor, यसि प्रयत्नं trying, वाहारि महिष buffalo, गीर्वाणाराति देवशत्रु enemy of Gods, भङ्ग destruction, विचक्षणे expert, सिन्धुरानन गजमुख Ganesa.

There are 17 questions the answers to which are given alongside. 1. What is prescribed for Siva? मह, worship. 2. What did Hari do to Parijata flower? अहारि, stole from Svarga. 3. What is endless? गीर्वाणी, speech. 4. What are flowers to Kama? बाणा, arrows. 5. What does a Sadhu do with money? राति, gives it away. 6. What is त at the end? भं. 7. Where are Gods? गवि, in Svarga. 8. What happens to sins by performing Vratas like Chandrayana? चक्षणे, destroyed. 9. What is the bed of Vishnu? सिन्धु, Ocean. 10. What becomes long to Bhishma because of his father's gift? आन, life. Bhishma could choose the time of his death. 11. What do we do to Gods? नम, pray. 12. What is in the sky? अतस्त्वं, endlessness. 13. Address the son of Saradvata. हे कृप, Kripacharya. 14. What is the word for distribution? यान्. 15. How do you address Siva? उग्र. 16. How does a man desirous of rain praise in Sama Veda? हीष्. 17. How is the mind of Sahus while doing good

work? यसि, trying. The answers to all these questions produce a Sloka which is the answer to the last question. 18. Praise Bhagavati.

महावाहारिगीर्वाणारातिभङ्गविचक्षणे ।

सिन्धुराननमातस्त्वं कृपयानुग्रहीष्यसि ।। 81

Oh Bhagavati! You are expert in destroying Mahishasura and other enemies of Gods. You are the mother of Ganesa. Have pity on me and favour me!

अर्थोत्तरं

का चक्रे हरिणा? धने कृपणधीः कीदृग्भुजङ्गेऽस्ति किं?

कीदृक्कुम्भसमुद्भवस्य जठरं? कीदृग्यियासुर्वधूः? ।

श्लोकः कीदृगभीप्सितः सुकृतिनां? कीदृङ्नभो निर्मलं?

क्षोणीमाह्वय सर्वगं कमुदितं? रात्रौ सरः कीदृशम्? ।।

(विदग्धमुखमण्डनं -3.6) 82 अर्थोत्तरं

There are ten questions the answers to which are given alongside. 1. What did Hari do? कुमुद्, made the Earth happy by lifting it from the sea in Varahavatara. 2. How is a miser? अवनपरा, intent on protecting his money. 3. What is in a snake? गरं, poison. 4. How is Agastya's stomach.? जिताम्भः, filled with water as he drank the Ocean. 5. How is the bride? विहितगमा, determined. 6. How is a desirable poem? गमक. 7. How is a clear sky? अकमुक्, without clouds. 8. Address the Earth. हे धरे. 9. What extends everywhere? खं, sky. The answers to these nine questions is half a Sloka which is the answer to the last question. 10. How is the lake at night?

कुमुदवनपरागरञ्जिताम्भोविहितगमागमकोकमुग्धरेखम् । 83

The lake is beautiful with stands of lotuses in bloom and rows of Chakravakas moving pleasantly here and there.

को नो निर्विषया रविः क्व सहसि स्वामी कथं सायदस-

न्कामास्त्रं किमु दृक्कथं वनतरोर्यणस्यादि कुत्र वा ।

वक्तव्या रजनी कथं भवति को मन्त्रोऽर्थतः पादवा-

न्कः कान्ताकुचवद्गजस्य समरो रामायणे कीदृशः ।।

(कवीन्द्रकर्णाभरणं -3.1) 84 अर्थोत्तरं

मा ज्ञानं knowledge, सहसि, अलिनि वृश्चिकरासौ in Scorpio, इतनयो गतभीति fearless, दारा स्त्रिय: women, जिह्मगा वक्रा crooked, arrows, कट: कुम्भ: temple, मालिनीतनय: अतिकाय Atikaya, son of Ravana, चित women, मर्कट: monkeys.

There are nine questions the answers to which are given alongside. 1. What is not without substance? मा, knowledge. 2. Where is the Sun in the month of Margasirsha? अलिनि, in the sign of Scorpio. 3. How is the master? इतनयो, fearless. 4. What are the weapons of Kama? दारा, women. 5. How is the sight of prostitues? जिह्मगा, crooked. 6. Where is यणस्याद? अचि. 7. How is the night? तम, dark. 8. What Mantra has feet? ऋक् has Padas. 9. Which part of the elephant is like a woman's breasts? कट:, temple. The answers to all these questions joined together give half a Sloka which is the answer to the last question. 10. How was the battle in Ramayana?

मालिनीतनयोदाराजिह्मगाचितमर्कटः । 85

The monkeys were stuck with the many arrows of Atikaya, son of Ravana.

पादोत्तरं

बिभर्ति वदनेन किं? क इह सत्त्वपीडाकरं?

कुलं भवति कीदृशं गलितयौवनं योषिताम्? ।

बभार हरिरम्बुधेरुपरि कां च? केन स्तुतो

हतः कथय कस्त्वया? नगपतेर्भयं कीदृशात्? ।।

(विदग्धमुखमण्डनं -3.8) 86 पादोत्तरं

There are seven questions the answers to which are given alongside. 1. What is in the snake's mouth? विषं, poison. 2.What troubles good men? अपाद, snakes. 3. How is the state of a woman past her youth? अनि, without Kama. 4. What did Hari hold above the Ocean? कु, Earth. 5. By whom is

Hari praised? जगता, by the whole world. 6. Oh king, who was killed by you? अहित:, enemy. Combining all the answers together we have a Pada which is the answer to the last question. 7. What sort of mountain causes fear?

विषमपादनिकुञ्जगताहित: ।

A mountain with difficult paths and having snakes in its caves.

पुष्पवन्तौ कथं कुत्र पृदाकुपदमुच्यते ।

वदेन्द्रवारुणी कीदृक्कीदृशी वरवर्णिनी ।।

(कवीन्द्रकर्णाभरणं -3.1) 87 पादोत्तरं

पुष्पवन्तौ दिवाकरनिशाकरौ Sun and Moon, बहुभौ अनेककिरणौ with many rays, पृदाकुपदं अहौ snake, इन्द्रवारुणी a fruit, अमधुरा तिक्ता bitter.

How are the Sun and Moon? बहुभौ, with many rays. In what is the word for snake? अहौ, snake. How is the fruit Indravaruni? अमधुरा, not sweet. How is a desirable bride?

बहुभावहावमधुरा ।

One with many Havas and Bhavas. The answer is a Pada of a Sloka.

वाक्योत्तरं

दधौ हरि: कं? शुचि कीदृगभ्रं?
पृच्छत्यक:? किं कुरुते सशोक:? ।
श्लोकं विधायापि किमुत्युदार:
कविर्न तोषं समुपैति भूय:? ।।

(विदग्धमुखमण्डनं -2.69) 88 वाक्योत्तरं

दधौ lifted, अग Govardhana Mountain, अकं without water, हे अक हे दु:खित Oh one in grief, रोदिति weeps, अगमकरोद् इति not understood.

What did Hari lift? अगं, Govardhana Mountain. How is a clear sky? अकं, without clouds. How do you address a man in grief? हे अक. What does a grieving man do? रोदिति, weeps. Even after composing the Sloka, why

is the poet unhappy? अगमकरोदिति, even I do not understand it. The answer consists of a single word.

वर्णोत्तरं

किं मुञ्चन्ति पयोवाहा:? कीदृशी हरिवल्लभा? ।
पूजायां किं पदं? कोऽग्निः? कः कृष्णेन हतो रिपुः? ।।

(विदग्धमुखमण्डनं -2.68) 89 वर्णोत्तरं

कं water, सा सह अ Lakshmi, with Vishnu, सु in Puja, र: Agni.

What do clouds release? कं, water. Who is Vishnu's beloved? सा, Lakshmi. What is the letter used in Puja? सु. What is the letter for Agni? र:. Who was killed by Sri Krishna? कंसासुर:, Kamsa. Each answer cosists of a single letter. The last answer is obtained by combining all these letters.

का कामधुक्प्रिया का वा विष्णोर्विश्वं बिभर्ति का ।
विघ्नानामधिपः कश्च प्रणामात्सर्वकामदः ।।

(कवीन्द्रकर्णाभरणं -2.11) 90 वर्णोत्तरं

गौ: धेनु: cow, ई Lakshmi, भू: Earth, गौरीभू: गौरी ईतो भवतीति Ganesa.

What fulfil's one's desires? गौ:, cow. Who is Vishnu's beloved? ई, Lakshmi. What bears everuthing? भू:, Earth. Each answer consists of only one letter. Who is the lord of obstructions and gives whatever one asks for on praying? गौरीभू:, Ganesa. The last answer is obtained by combining all these letters.

एकावृत्तं

कां राजा पाति का हन्ति रूपं कीदृक् च पक्कणः ।
बलौघः कीदृशो राज्ञां कुञ्जराश्वकुलाकुलाकुलः ।।

(चित्ररत्नाकर -3.14) 91 एकावृत्तं

आवृत्तं return.

What does the king protect? कुं, Earth. What destroys a beautiful figure? जरा, old age. How are the clouds? श्वकुलाकुल:, with the dogs barking

in the rains. In the kingdom there is कुञ्जराश्वकुलाकुलः, sound of elephants trumpeting and horses neighing.

द्विरावृत्तं

सम्बुद्धयो ब्रह्मशम्भुपक्षिणां काः क्व पङ्कजम् ।
निश्चेष्टता क्व कुत्र श्रीरुत्तरं तेषु केशवे ।।

(चित्ररत्नाकर -3.28) 92 द्विरावृत्तं

There are six questions. Address Brahma, क, Siva, ईश, and birds वे. They form केशवे, when joined together. Where are lotuses? के, in water. Where is motionlessness? शवे, in a corpse. They again join up to form केशवे. Where is Lakshmi? केशवे, with Vishnu.

वर्धमानोत्तरं

उरःस्थले कोऽत्र विना पयोधरं बिभर्ति? संबोधय मारुताशनम्? ।
वदन्ति कं पत्तनसम्भवं जनाः? फलं च किं गोपवधूकुचोपमम्? ।।

(विदग्धमुखमण्डनं -3.31) 93 वर्धमानोत्तरं

Who has no breasts on his chest? ना, man. Address that one which eats air. हे नाग, Oh snake! What are townsmen called? नागरं. What fruit is like the breasts of Gopi maidens? नागरङ्गं, orange. The answers increase by one letter at a time.

कः कर्माणि करोति किञ्च विरहं ब्रूते पदं केन वा
कीर्तिर्दिक्षु वितन्यते नरवचः केनोच्यते पक्षिणा ।
एकैकैक्षरदानतः प्रथमतस्तेषां चतुर्णामपि
ब्रूयात् सत्वरमुत्तरं मतिमतामग्रेसरः कश्चन ।।

(चित्ररत्नाकर -1.32) 94 वर्धमानोत्तरं

Who performs Karmas, rituals? ना, man. What is the word for bereaving? विना, without husband. By whom is word spread in all directions? कविना, by a poet. Which bird utters human speech? शुकविना, by a parrot.

The answers increase by one letter at a time.

विद्ययास्ति सह कोऽत्र विरोधी का मुनेरपि मनो मदयन्ति ।

दिङ्मुखः स्म भृसमीर्ष्यति कस्मै काव्यमाहुरमृतप्रतिमं किम् ।।

(कवीन्द्रकर्णाभरणं -3.7) 95 वर्धमानोत्तरं

रा द्रव्यं money, रामाः women.

What is the enemy of learing? रा, money. What intoxicates the minds of even sages? रामाः, women. Of whom was Ravana jealous? रामाय, of Rama. Which work is considered to be like nectar? रामायण, Ramayana. The answers increase by one letter at a time.

हीयमानोत्तरं

समुद्यते कुत्र न याति पांसुला? समुद्यते कुत्र भयं भवेज्जलात्? ।

समुद्यते कुत्र तवापयात्यरिः? प्रहीणसंबोधनवाचिकं पदम् ।।

(विदग्धमुखमण्डनं -3.38) 96 हीयमानोत्तरं

On the rising of what does an unchaste woman not go? हिमकरे, Moon. On the appearance of what is there fear in water? मकरे, crocodile. Oh king, in raising what is the enemy fleeing? करे, hand with a sword. What is the word used to address a low person? रे. The answers decrease by one letter each time.

शम्भुः कीदृक् कीदृगल्पाटवी द्रोः सम्बुद्धिः काभाववाच्यक्षरं किम् ।

अन्तादन्तादुद्धृतैकैकवर्णः शब्दस्त्वेतेषूत्तरं नैवमाद्ये ।।

(चित्ररत्नाकर -1.43) 97 हीयमानोत्तरं

द्रो tree.

How is Siva? नगजाप्तः नगजा आप्तः, obtained by Parvati. How is a small forest? नगजा, without elephants. Address a tree. हे नग. What is the letter for absence? न. The answers decrease by one letter each time.

पुरत्रयजिघांसायां धनुर्बुद्धिः क्व धूर्जटेः ।

शरणं कुत्र काङ्क्षन्ति नीचस्यामन्त्रणं कथम् ।।

(कवीन्द्रकर्णाभरणं -3.7) 98 हीयमानोत्तरं

Where did Siva get the idea of a bow to kill Tripurasuras? मन्दरे, on Mandara Mountain. When do people desire protection? दरे, when afraid. How do you address a low person? रे. The answers decrease by one letter each time.

उक्तिप्रत्युक्ति

कियन्मात्रं जलं विप्र जानुदघ्नं नराधिप ।

तथापीयमवस्थान्ते नहि सर्वे भवादृशाः ।।

(सरस्वतीकण्ठाभरणं -2.355) 99 उक्तिप्रत्युक्ति

The first and last lines are spoken by Maharaja Bhoja. The reply in the second and fourth lines is given by a scholar, who is disguised as a wood carrier waiting to have an audience with the King. "How much water is there, Brahmin"? "Oh King, up to the knees". "So why this condition"? "All are not like you". This Sloka is also given in Kavyamimamsa 6 (from which it is clear that the king was not Bhoja) and Sarngdharapaddhati 561.

भूरिभारिभराक्रान्त बाधति स्कन्ध एष ते ।

न तथा बाधते स्कन्धो यथा बाधति बाधते ।।

(शार्ङ्गधरपद्धति -562) 100 उक्तिप्रत्युक्ति

The question in the first half of the Sloka is addressed by Bhojaraja, seated in a palanquin, while returning from a hunting expedition. "Is your shoulder not paining with the great weight (of the palanquin) carried by you"? The reply in the second half of the Sloka is given by a scholar disguised as a palanquin carrier waiting for an audience with the king. "The shoulder does not hurt as much as the (mental) hurt (of not getting an audience with the king) hurts".

यदेतच्चन्द्रान्तर्जलदलवलीलां वितनुते

तदाचष्टे लोकः शशक इति नो मां प्रति तथा ।

अहं त्विन्दुं मन्ये त्वदरिविरहाक्रान्ततरुणी-

कटाक्षोल्कापातव्रणकिणकलङ्काङ्किततनुम् ।।

(शार्ङ्गधरपद्धति -563) 101 उक्तिप्रत्युक्ति

The first half of the Sloka describing Moonlight is spoken by Bhojaraja. "I wonder if the the world feel towards me as this lotus blossoms in the Moonlight". The second half of the Sloka is by a scholar disguised as a thief, who wants an audience with the king. "I think that the Moon has the disfigured appearance of the hair locks of the separated wife of your enemy, who is wounded".

इदमनुचितमक्रमश्च पुंसां यदिह जरास्वपि मान्मथा विकाराः ।

इदमपि न कृतं नितम्बिनीनां स्तनपतनावधि जीवितं रतं वा ।।

(शार्ङ्गधरपद्धति -564) 102 उक्तिप्रत्युक्ति

The first half of the Sloka is uttered by Silabhattarika performing सारिक्रीडा. "In this world, men suffer from Kama's arrows even in old age against all normal practices. (Youth is the only proper time for indulging in sex)". The second half is by Bhojaraja. "It is proper for women to live or to take part in sex only till the breasts sag". The purport of the Sloka is that it is proper for men and women to enjoy sex only in their youth This Sloka appears also in Bhartihari's (**300**) Sringarasataka, 27 (from which it is clear that the king was not Bhoja).

अष्टौ हाटककोटयस्त्रिनवतिर्मुक्ताफलानां तुलाः

पञ्चाशन्मधुगन्धलुब्धमधुपाः क्रोधोद्धुराः सिन्धुराः ।

लावण्योपचयप्रपञ्चचतुरं पण्याङ्गनानां शतं

दण्डे पाण्ड्यनृपेण ढौकितमिदं वैतालिकायार्पय ।।

(शार्ङ्गधरपद्धति -565) 103 उक्तिप्रत्युक्ति

The treasurer is reminding the king in this Sloka. "The Pandya King has given as tribute eight hoards of gold, twenty seven tolas of pearls, 105 horses of Sindh, which are enraged by bees in search of sweet scent, and 100 courtesans, well versed in administering a variety of caresses". The last seven letters are King Vikramaditya's reply to him, after he had received

advice from Vaitalika. "Offer them to Vaitalika"

अलमतिचपलत्वात्स्वप्रमायोपमत्वा-

त्परिणतिविरसत्वात्संगमेनाङ्गनायाः ।

इति यदि शतकृत्वस्तत्त्वमालोचयाम-

स्तदपि न हरिणाक्षीं विस्मरत्यन्तरात्मा ।।

(बिल्हणकाव्यं -58) 104 उक्तिप्रत्युक्ति

The first half of the Sloka is by the teacher who is imparting instruction. "Enough of the meeting with women, caused by great indecision, by something like an illusion in a dream, and by ignoring the consequences". The second half is the reply by Bilhana (**1100**) who is in love with the Princess. "If one deliberates on the essence of a hundred sacrifices, even then the अन्तरात्मा, soul, still remembers the doe-eyed woman". This Sloka is also given in Sarngdharapaddhati 566.

अङ्गणं तदिमुन्मदद्विपश्रेणिशोणितविहारिणो हरेः ।

उल्लसत्तरुणकेलिपल्लवां सल्लकीं त्यजति किं मातङ्गजः ।।

(बिल्हणकाव्यं -31) 105 उक्तिप्रत्युक्ति

The first half of the Sloka is by the Princess who wants to test the mind of Bilhana who is enamoured of her and whose reply is given in the second half. "This foreground is that of the lion with the blood of elephants in rut, (which it had killed)". "Which elephant leaves the creeper beautiful with tender flowers"? This Sloka is also given in Sarngdharapaddhati 567.

निरर्थकं जन्म गतं नलिन्या यया न दृष्टं तुहिनांशुबिम्बम् ।

उत्पत्तिरिन्दोरपि निष्फलैव दृष्टा विनिद्रा नलिनी न येन ।।

(बिल्हणकाव्यं -32) 106 उक्तिप्रत्युक्ति

The first half is by Bilhana who is enamoured of the Princess. "The life of the lotus who has not seen the Moon is a waste" The second half is the reply of the Princess who is inclined favouraby towards him. "It is a waste of Moonrise if the lotus is asleep and does not see when the Moon has risen". This Sloka is also given in Sarngdharapaddhati 568.

11. वक्रोक्ति

According to the credo of Rajanaka Kuntaka, all language is divided into two classes. स्वभावोक्ति is natural expression, the usual meaning. वक्रोक्ति is a crooked, ambiguous meaning, an altered or transformed expression. We will not delve into this theory but only deal with the अलङ्कार called by the same name वक्रोक्ति.

Bharata states that there are two types of वक्रोक्ति.

सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते ।
यत्नोऽस्यां कविना कार्यः कोऽलङ्कारोऽनया विना ।। 1
हेतुश्च सूक्ष्मो लेशोऽथ नालङ्कारतया मतः ।
समुदायाऽभिधानस्य वक्रोक्त्यनभिधानतः ।।
(भामहालङ्कार -2.85,86) 2

Bhamaha **(400)** was the first person to speak of वक्रोक्ति. He recognised it as a vital element of poetic composition.

धन्या केयं स्थिता ते शिरसि शशिकला किं नु नामैतदस्या
नामैवास्यास्तदेतत्परिचितमपि ते विस्मृतं कस्य हेतोः ।
नारीं पृच्छामि नेन्दुं कथयतु विजया न प्रमाणं यदीन्दु-
र्देव्यानिह्नोतिमिच्छोरिति सुरसरितं शाठ्यमव्याद्विभोर्वः ।।
(मुद्राराक्षसं -1.1) 3 वक्रोक्ति

नाम proper name, word which signifies, रक्षत avoiding.

In this dialogue between Siva and Parvati, Visakhadatta **(450)** indicates the crooked policy of Chanakya, which forms the plot of his drama Mudrarakshasa. Ganga and Indu denote Chandragupta while Parvati

represents Nanda. Parvati is half of Siva, his अर्धाङ्गी. Jaya and Vijaya are Parvati's companions. Looking at Ganga placed in the matted hair of Siva and resenting her occupying a superior position, Parvati asks Siva, "Who is this blessed one enthroned on your head"? Siva replies, "शशिकला, digit of the Moon". "Is Sasikala her name"? "Yes. That is the name. You are familiar with it. Why did you forget it"? Parvati returns to the attack, "I ask you about the woman, not the Moon". "If the Moon has no authority, please ask your friend Vijaya". May the skill of Siva in equivocation displayed in concealing Ganga from Parvati protect you! This is वक्रोक्ति. The metre is स्रग्धारा वृत्तं.

यदुक्तमन्यथा वाक्यमन्यथाऽन्येन योज्यते ।
श्लेषेण काक्वा वा ज्ञेया वक्रोक्तिस्तथा द्विधा ।।

(काव्यप्रकाश -9.78) 4

शब्दालङ्कारार्थालङ्कारोभयालङ्काररूपविशेषलक्षणत्रयञ्चार्थलभ्यमिति तेषां विशेषलक्षणेषु वक्तव्येषु काव्यलक्षणे शब्दस्य प्राथम्यात्तदलङ्कारविशेषलक्षणे वक्तव्ये प्रथमं वक्रोक्तिं लक्ष्यति । अनेकार्थशक्तिविशेषणविशेष्यपदविन्यासः श्लेषः । अत्र सभङ्गाभङ्गपदयोः श्लेषेऽपि सभङ्गश्लेषस्य वैचित्र्यविशेषा-त्तदुपाधिकैवेयं वक्रोक्तिः, उत्तरस्तु तु केवलाभङ्गश्लेषोपाधिकेति विशेषः ।।

Mammata **(1000)** begins the 9th Ullasa with Vakrokti. Writing the word in such a special manner that it has several meanings is श्लेषः. Once again श्लेषः is of two types, पदभङ्ग, splitting words into two or more parts and अभङ्ग, not splitting words. Between these two types, सभङ्ग alone, because of its special वैचित्र्यं, is पदवक्रोक्ति. It is the deliberate misunderstanding of one's words for the purpose of making a clever retort. The reply alone is the support to काकुवक्रोक्ति.

सभङ्गश्लेषवक्रोक्ति

किं गौरि मां प्रति रुषा ननु गौरहं किं
कुप्यामि कां प्रति मयीत्यनुमानतोऽहम् ।

जानामि सत्यनुमानत एव स त्व-
मित्थं गिरो गिरिभुवः कुटिला जयन्ति ।।

(काव्यालङ्कार -2.15**)** 5 सभङ्गश्लेषवक्रोक्ति

This is a humorous dialogue between Siva and Parvati. Siva asks Parvati, "Oh Gauri, why are you angry with me"? Parvati splits गौरि मां as गौः इमां, which changes the meaning to, "You cow, why are you angry with these innocent people". She queries, "Am I a cow? With whom am I unhappy"? Siva clarifies, "I infer that you are angry with me". Parvati splits अनुमानतो as अनुमा नतो (not Uma, love), and understands Siva as saying, "I am not in love with any one who is not Uma". She replies, "I know that you are certainly not in love with any one except Uma". May Parvati's words of devious meaning win! This Sloka also appears in Bhoja's Sarasvatikanthabharanam 2.348.

Bhoja **(1000)** divides वक्रोक्ति into two varieties. When रीति, विषय, अलङ्कार, are in proper sequence from the beginning to the end of a Sloka, it is termed निर्व्यूढा. Bhoja adopts a classification of व्यूढा and निर्व्यूढा. He gives this verse as an example of निर्व्यूढा as Siva and Parvati talk one after the other. It is पदभङ्गश्लेष वक्रोक्ति

Visvanatha Kaviraja **(1300)** expresses the same view in 10.11 of his Kavyadarsa. Vidyanatha also concurs vide page 493 of his Prataparudriyam. Dandi does not deal with it.

Ratnakara's Vakroktipanchasika, Sivarama's Lakshmi-Sarasvati-Samvada, Rambha-suka-samvada and Girija-kamala-vivada are composed entirely in वक्रोक्ति.

नारीणामनुकूलमाचरसि चेज्ञानासि कश्चेतनो
वामानां प्रियमादधाति हितकृन्नैवाबलानां भवान् ।
युक्तं किं हितकर्तनं ननु बलाभावप्रसिद्धात्मनः
सामर्थ्यं भवतः पुरन्दरमतच्छेदं विधातुं कुतः ।।

(काव्यप्रकाश -9.345) 6 सभङ्गश्लेषवक्रोक्ति

नारीणां women, न अरीणां not enemies, चेतन conscious, intelligent, वामानां, अबलानां women, कृत cut, इत मतार्थपदकस्य, हित good, हितकर्तनं doing good, बल strength, Balasura, a Rakshasa.

In this verse there is hilarious repartee, उक्तिप्रत्युक्ति, like a frustrating dialogue between two deaf men. One man says, "I act to please women". Another man laughs at this and derides him, "If so, that is, you do not act to please enemies, you know who is intelligent". The first man clarifies, "I do good to women". The other counters, "You are not doing good to the weak". "Is it proper to do good (to the weak)"? The saturation point is reached with the reply, "How can you defeat the purpose of Indra, who killed Balasura"? Mammata calls this पदभङ्गश्लेष.

नाथ मयूरो नृत्यति तुरगाननवक्षसः कुतो नृत्यम् ।
ननु कथयामि कलापिनमिह सुखालापी प्रिये कोऽस्ति ।।

(वाग्भटालङ्कार -4.15) 7 सभङ्गश्लेषवक्रोक्ति

मयुः a Rakshasa, उरः breast, मयूरः peacock, कलापिनः कं सुखं लपितः आलपितः सुखवक्ता: men who speak of happiness, कलापिनः peacocks.

A wife remarks to her husband, "The peacock is dancing", to which her husband rejoins, "How is it possible for a Kinnara (with the face of a horse) to dance on the breast of Mayu, (a Rakshasa)"? "I am talking of a peacock". "Oh darling, where is a man on this Earth who talks of happiness"?

कान्ते, कीर्त्तिरकीर्त्तिरेव, वद मे किञ्चिज्जडेभ्यः परं
धीरा क्काऽपि भवत्यहो, कथमहो बुद्धिर्भवेत् पूर्णिमा।
का मेधा तव भूयसौ, न मदने, त्वय्येवमाधारण-
न्तन्मा मा स्पृश, न स्पृशेयमिति, स श्रीमाञ्जितो राधया ।।

(अलङ्कारकौस्तुभं -7.2) 8 सभङ्गश्लेषवक्रोक्ति

कान्ते Oh maiden, का अन्ते (न भवामि) become after death, चिद् consciousness

जडेभ्यः to stupid men, धीः intellect, राका Full Moon, स्पृश touch, consciousness.

Sri Krishna is addressing Radha, "Oh maiden"! Radha replies, "A man leaves only fame and dishonour and nothing else when he dies". "Tell me something". Radha replies, "I have no connection with you". "What is consciousness"? "It is beyond stupid people". "Who is intelligent"? Radha answers, "How can Buddhi become the Full Moon"? "What little intellect have you"? "I am not supporting Kama". "Only you do". "Do not touch me". "This is not consciousness". Radha won this argument.

वक्रोक्तिः श्लेषकाकुभ्यामपरार्थप्रकल्पनम् ।

मुञ्च मानंदिनं प्राप्तं नेह नन्दी हरान्तिके ।।

(कुवलयानन्दः -93) **9** सभङ्गश्लेषवक्रोक्ति

Appayya Dikshita **(1600)** was a polymath, best in Purva Mimamsa and Uttara Mimamsa. He was the greatest exponent of Advaita in his time. He wrote 104 books. Kuvalyananda was written as a commentary on Piyushavasi Jayadeva's **(1225)** Chandraloka. His other book on poetics, Chitramimamsa, was left incomplete. Appayya Dikshita gives his opinion like the others that in वक्रोक्ति a different meaning is given by श्लेष or काकु. The second line gives an example of श्लेषवक्रोक्ति. The lover says, "You leave your pride. It is daylight now". "Nandi, (मा नन्दिनं), is not here. The bull is near Siva".

भवित्री रम्भोरु! त्रिदशवदनग्लानिरधुना

स ते रामः स्थाता न युधि पुरतो लक्ष्मणसखः ।

इयं यास्यत्युच्चैर्विपदमधुना वानरचमू-

र्लघिष्ठेदंषष्टाक्षरपरविलोपात् पठ पुनः ।।

(कुवलयानन्दः -93) **10** सभङ्गश्लेषवक्रोक्ति

The first three lines are addressed by Ravana's messenger to Sita. "Oh fortunate woman with thighs like plantain stems! By the defeat of your Rama, the companion of Lakshmana, the faces of Gods have gone pale. In this battle, he is not in front. The hordes of monkeys are crying loudly at this

calamity". Sita replies, "Drop the first seven letters in each line and read again". This leaves, "दशवदन ग्लानिरधुना, युधिः पुरतो लक्ष्मणसखः, पदमधुना वानरचमूः". दशवदन is Ravana. Now the meaning is, "The face of Ravana has gone pale. Rama is in the forefront of the battle. The hordes of monkeys are fighting". This verse is also च्युताक्षरा. Appayya Dikshita calls this विकृतश्लेषवक्रोक्ति.

अनिर्व्यूढा वक्रोक्ति

केऽयं मूर्ध्न्यन्धकारे तिमिरमिह कुतः सुभ्रु कान्तेन्दुयुक्ते
कान्ताप्यत्रैव कामिन्ननु भवति मया पृष्टमेतावदेव ।
नाहं द्वन्द्वं करोमि व्यपनय शिरसस्तूर्णमेनामिदानी-
मेवं प्रोक्तो भवान्या प्रतिवचनजडः पातु वो मन्मथारिः ।।

(सरस्वतीकण्ठाभरणं -2.349) 11 अनिर्व्यूढा वक्रोक्ति

Parvati is addressing Siva, "Oh Siva, enemy of Andhakasura, who is sitting on your head"? Siva replies, "Oh woman with beautiful eyebrows! When the Moon is present, where is darkness"? Parvati replies, "Light is here. Your wife is here. So I asked you in this manner. I do not want to quarrel with you. Please remove it this instant". When Bhavani said this, Siva was at a loss for a reply. May Siva protect you! In this verse, both the second and third lines are Parvati's. So the verse is अनिर्व्यूढा.

अभङ्गश्लेषवक्रोक्ति

अहो केनेदृशी बुद्धिर्दारुणा तव निर्मिता ।
त्रिगुणा श्रूयते बुद्धिर्न तु दारुमयी क्वचित् ।।

(काव्यप्रकाश -9.346) 12 अभङ्गश्लेषवक्रोक्ति

"Oh, what sort of difficult intellect have you"? "I have heard of three types of intellect, सत्त्व, तमो, रजो गुणाः, but never one of wood, दारु" This is also given in Kuvalayananda, 92.

भर्तुः पार्वति नाम कीर्तय न चेत्त्वां ताडयष्याम्यहं
क्रीडाब्जेन शिवेति सत्यमनघे किं ते शृगालः पतिः ।

नो स्थाणुः किमु कीलको न हि पशुस्वामी नु गोप्ता गवां
दोलाखेलनकर्मणीति विजयागौर्योर्गिरः पान्तु वः ।।

(वाग्भटालङ्कार -4.16) 13 अभङ्गश्लेषवक्रोक्ति

May the words of Gauri and Vijaya, Parvati's maid, protect you in times of play and sport on the swing! Vijaya asks Parvati, "Parvati, tell me the name of your husband. If you do not, I will beat you with this lotus". Parvati replies, "It is clear and evident that my husband is Siva". "Your husband is a jackal"! "No. My husband is Sthanu". "Is your husband an iron nail"? "No. No. Sister, my husband is Pasupati". "So, your husband is a cowherd, who looks after cattle"!

कस्ते सुन्दरि वर्तते हृदि सदा राजा किमिन्दुर्न हि
क्षोणीभृत्तिलकः सुमेरुरयि किं नो रुद्रदेवो विभुः ।
ईशः किं सखि, सत्यमात्थ सुभगे, त्वं गोत्रसारोद्भवे-
त्याल्यां खल्वपहासवाचि विरहं किंचिद्वधूर्व्यस्मरत् ।।

(प्रतापरुद्रीयं -Page 494) 14 अभङ्गश्लेषवक्रोक्ति

"Oh beautiful woman, who is in your heart"? "The enemy king". "He is a good king, not Indu". "He is the best of those who bear the Earth, the best of kings". "No, the best of mountains". "Is Sumeru there and is not Rudradeva king"? "You ask about this king. You tell the truth". "Oh maiden, born in a respectable family of a renowned गोत्र, if you are asked by Isvara, the Lord of Northwest direction, it is correct". "Why is it not true"? "Because, Oh maiden, you are born of the best of mountains, the Himalayas". By hearing these humorous replies he forgot her separation.

कस्त्वं श्याम, हरिर्बभूव तदिदं वृन्दावनं निर्मृगं,
हंहो नागरि, माधवोऽस्म्यसमये वैशाखमासः कुतः ।
मुग्धे, विद्धि जनार्दनोऽस्मि, तदियं योग्या वनेऽवस्थिति-
र्बाले मधुसूदनोऽस्मि, विदितं योग्यद्विरेफो भवान् ।।

(अलङ्कारकौस्तुभं -7.1) 15 अभङ्गश्लेषवक्रोक्ति

This is a dialogue between Radha and Krishna. "Where, (who) are you Syama"? "I, Hari, am here". "So (as a lion) you have made Brindavana devoid of animals". "I am, Nagari. I am Madhava". "How is it possible for Spring to occur in the month of Vaisakha"? "Dumb woman, know that I am Janardana". "So it is proper that you live in a forest, as you oppress people". "Oh girl, I am Madhusudana". "Now I know you are a bee (बर्बर, cowboy)".

साधु दूति, पुनः साधु कर्तव्यं किमतः परम् ।
यन्मदर्थे विलूनसि दन्तैरपि नखैरपि ।।

(अलङ्कारकल्पलतावृत्ति -Page 45) **16** अभङ्गश्लेषवक्रोक्ति

A Nayika is addressing her maid whom she had sent as a messenger to her lover. Well done, messenger! Again, well done! What more can you do on my behalf, who, for my sake, has been mangled by teeth and nails? (The maid had slept with her lover and bears the marks).

अभङ्गसभङ्गश्लेषवक्रोक्ति

के यूयं स्थल एव सम्प्रति वयं प्रश्नोविशेषाश्रयः
किं ब्रूते विहगः स वा फणिपतिः यत्रास्ति सुप्तो हरिः ।
वामा यूयमहो विडम्बनरसिकः कीदृक् स्मरो वर्त्तते
येनास्मासु विवेकसून्यमनसः पुंस्वेव योषिद्भ्रमः ।।

(साहित्यदर्पणः -10.11) **17** अभङ्गसभङ्गश्लेषवक्रोक्ति

An ordinary question is addressed to an ignorant man. "In which place is water available in plenty in this area"? The stupid man replies, "What do you ask? Of Garuda, (वि bird), or of Sesha, on whom Hari sleeps"? The questioner shouts sharply in anger, "You have a perverted mind. You enjoy procrastination". The other abuses him in return, "How does Kama stay there"? The empty-minded man confused us.

श्लेषवक्रोक्ति

कान्ते! कुप्यसि किं मया त्वयि कृतं लक्ष्म्या न कश्चित् कृतं
प्रेमस्फारगिराऽऽशये मम दरं रम्भोरु! दूरीकुरु ।

शङ्खः शत्रुजये करे तव भवेन्नो साम्प्रतं तिष्ठती-

त्यालापैः कुपिता विदेहतनया रामं व्यधान्मौनिनम् ।।

(साहित्यरत्नाकर -7.146) 18 श्लेषवक्रोक्ति

सकारः अधिकं much.

Rama tells Sita, "Oh lover! Why are you angry with me? What did I do against you? Remove my fear with many sweet words". Sita replies, "To fight the enemy, you have the Sankha in your hand now". Sita said this and silenced Rama. Sita split मया into मा या. आशये दरं भयं दूरीकुरु is understood by Sita as शये करे दरं शङ्खं दूरीकर्तुं न शक्नोमि, अधुना शङ्खस्याभावा, I am not able to keep at a distance the fearful Sankha, since it is not there. This is श्लेषवक्रोक्ति.

सव्यालम्बनमेतदद्य भवतो निःस्नेह मुञ्चाम्यहं

सव्यालं विजहीहि सुन्दरि वनं निःस्नेहता नास्ति मे ।

मैवं वक्ष्यसि किं वनं ननु जलं मूर्ध्ना मयैवोह्यते

वक्रोक्त्येति हिमाद्रिजामवचसं कुर्वन्हरः पातु वः ।।

(वक्रोक्तिपञ्चाशिका -1) 19 श्लेषवक्रोक्ति

दन्त्यौष्ट्योर्हि शब्दालंकारेषु यमकवक्रोक्त्यादिषु न तथा कवये भेदग्राहिणः ।।

Vallabhadeva (**950**) wrote the commentary on Rajanaka Ratnakara's Vakroktipanchasika as well as other works. He says like others that poets do not distinguish between dentals and labials in Sabdalankaras like Yamakam and Vakrokti. The entire work consists of a dialogue between Siva and Parvati. Each employs the common strategy of altering the meaning to avoid an inconvenient answer or to retort cleverly. Ratnakara remarks at the end that by reading this work, the reader becomes as expert as himself.

There are innumerable planes to traverse in translation from one language to another like diction, imagery, thought and power which have cultural links. As a result the beauty of the verses in Vakrokti cannot be brought out in the English translation.

सव्य आलम्बनं hanging on the left side, सव्यालं वनं च with wild beasts, forest,

वक्ष्यसि कथयिष्यसि धारयिष्यसि च say, bear, वह् प्रापणे, वनं काननं जलं च forest, water, अवचसं without words.

Parvati says, "I am leaving your left side without amity". Siva replies, "If you are leaving for the forest, beautiful woman, I have no dislike for the forest". Parvati says again, "I did not say so. What Jala"? Siva concludes, "I have water on my head". May Siva, who made Parvati speechless by Vakrokti, save us! Here the words सव्यालम्बनं, जलं are misinterpreted.

त्वं हालाहलभृत्करोषि मनसो मूर्छां ममालिङ्गितो

हालां नैव बिभर्मि नैव च हलं मुग्धे कथं हालिकः ।

सत्यं हालिकतैव ते समुचिता सक्तस्य गोवाहने

वक्रोक्त्येति जितो हिमाद्रिसुतया स्मेरो हरः पातु वः ।।

(वक्रोक्तिपञ्चाशिका -2) **20** श्लेषवक्रोक्ति

हालाहल poison, हालां सुरां liquour, हलं सीरं plough, गोवाहनं bull is the mount, वाहनं प्रेरणं instigation, हलिकः farmer, स्मेरः सहासः smiling

Parvati says, "You carry the poison Halahala. As a result, I faint when I embrace you". Siva replies, "You innocent woman! I carry neither liquor nor a plough. How can I be a farmer"? Parvati retorts, "Truly, you are a farmer as you ride a bull or prod a bull". May Siva, who was defeated by smiling Parvati with Vakrokti, protect us! Here the word हालहलं is misinterpreted.

त्वं मे नाभिमतो भवामि सुतनु श्वश्र्वा अवश्यं मतः

साधूक्तं भवता न मे रुचित इत्यत्र ब्रुवेऽहं पुनः ।

मुग्धे नास्मि नमेरुणा ननु चितः प्रेक्षस्व मां पातु वो

वक्रोक्त्येति हरो हिमाचलभुवं स्मेराननां मूकयन् ।।

(वक्रोक्तिपञ्चाशिका -3) **21** श्लेषवक्रोक्ति

मे नाभिमतो रुचितः not pleasing to me, मेनाभिमतो liked by Mena, wife of Himalaya and mother of Parvati, न मे रुचितः not pleasing to me, चितः व्याप्तः spread, नमेरुचित where Nameru fruit are abundant.

Parvati says, "To me you are not pleasant". Siva replies, "Beautiful woman! I am liked by my mother-in-law, Mena". Parvati repeats, "I said clearly that I do not like you". Siva replies, "You simple woman! I do not see Nameru fruit spread here before us". May Siva, whose Vakrokti struck Parvati dumb, protect us! Here the words मे नाभिमतां, न मे रुचित are misinterpreted.

नो संध्याहितमत्सरा तव तनौ वत्स्याम्यहं संधिना
न प्रीतासि वरोरु चेत्कथय तत्प्रस्तौमि किं विग्रहम् ।
कार्यं तेन न किंचिदस्ति शठ मे वीनां ग्रहणेति वो
दिश्याद्वः प्रतिबद्धकेलिशिवयोः श्रेयांसि वक्रोक्तयः ।।

(वक्रोक्तिपञ्चाशिका -4) 22 श्लेषवक्रोक्ति

संध्या evening, संधिना संयोगेन by joining, याहित: caused, विग्रह: विरोध: enmity, विग्रह: विना ग्रह: catch birds, मत्सर jealousy, शिवश्च शिवा च शिवौ वयो: शिवयो: of Siva and Parvati.

Parvati says, "You have caused jealousy between me and Sandhya". Siva replies, "I stay in your body by joining our bodies. You please say what is the cause of the quarrel between us". Parvati retorts, "I said nothing about catching birds for me, you villain" May the Vakrokti of Siva and Parvati give us prosperity! Here the words संध्या, विग्रह: are misinterpreted.

न त्वं संप्रतिभासि वातरशनस्त्यक्ता त्वया किं त्रपा
मुग्धे संभविनी न वातरशना को मेखलाया विभो ।
संबन्धोऽत्र किमेतदाह भवती स्यात्ते खलत्वं कुतः
श्रेयांसीति करोतु वः प्रियतमां सूक्त्या हरो हासयन् ।।

(वक्रोक्तिपञ्चाशिका -5) 23 श्लेषवक्रोक्ति

वाता गता रशना यस्य वातरशन: दिगम्बर: naked, वाता वायु: wind, रशना मेखला यस्य, मेखलाया रशनाया: clouds are the girdle, खलाया: दुष्टाया: evil men.

Parvati says, "You are naked and are not attractive". Siva replies, "Why are you afraid? Simple woman! It is impossible to have a girdle of clouds. Where are the clouds in the sky"? Parvati persists, "There is a connection". Siva asks, "What is it"? Parvati explains, "Where is your

roguishness"? May the smiling words of Siva give us prosperity! Here the words वातरशना, मेखलाया: are misinterpreted.

नासूयाम्यहमस्थिराजय इह त्वद्देहभागे कथं
मुग्धे संयुगभग्नदानवगणा नैव स्थिरा त्वं जये ।
मूढेनेव जया वदेति भवताकस्मात्किमामन्त्र्यते
वक्रोक्त्येति पुनातु वो गिरिभुवा मूकीकृतः शंकरः ।।

(वक्रोक्तिपञ्चाशिका -6) 24 श्लेषवक्रोक्ति

असूयामि उद्विजे am jealous, अस्थि-राजये row of bones, राजिः पङ्क्तिः row, अस्थिरा-जये wavering at the time of winning, संयुगे न त्वं जये you did not win in war but by काकु you were steady, हे जये Oh Jaya, Parvati's Sakhi or Pratihari.

Parvati says, "I am not jealous of a bundle of bones. But how can I be a part of your body"? Siva answers. " You innocent woman, were you not firm in the war with Danavas and was victorious"? Parvati questions, "Why are you suddenly calling for Jaya, my attendant, like a fool"? May Parvati, who silenced Siva by Vakrokti, protect us! Here the word अस्थिराजये is misinterpreted.

सालंकारतया त्वया कथं नेन्दोः कला दृश्यते
पश्यामीन्दुकलां स्फुटं पुनरिदं लङ्कारता नास्मि यत् ।
नो भूषाविषयं मयोदितमिदं स्वामिन्क्व भूः क्वाप्युषा
दिश्याददिसुतानृजूक्तिविजितः शूली स वः संपदः ।।

(वक्रोक्तिपञ्चाशिका -7) 25 श्लेषवक्रोक्ति

स अलङ्कारतया with ornaments, सा-लङ्का-रतया fond of Lanka, भूषा ornaments, भू उषा Earth and Usha, daughter of Banasura, अनृजूक्तिः Vakrokti.

Siva asks, "You are adorned well. Why are you not seeing the Moon"? Parvati replies, "I see the beauty of the Moon. But I am not fond of Lanka, Ravana's capital". Siva clarifies, "I mentioned the subject of ornaments". Parvati counters, "Lord, where is the Earth and where is Usha, daughter of Banasura"? May Siva, who was defeated by Parvati with

Vakrokti, save us! Here the word सालङ्कारतया, राजये are misinterpreted.

कोपं संप्रति मुञ्च देवि विनते मय्येष बद्धोऽञ्जलि-

नैवाहं विनता निरागसममुं बध्नासि किं न्वञ्जलिम् ।

मुग्धे नोक्तमिदं मया स्फुटमिदं त्वं मुग्ध इत्थं ब्रुव-

न्सूक्त्या शैलभुवा विनिर्जित इति त्र्यक्षः शिवायास्तु नः ।।

(वक्रोक्तिपञ्चाशिका -8) 26 श्लेषवक्रोक्ति

विनते प्रह्वे bending low, विनता Vinata, mother of Garuda, हे मुग्धे addressing Parvati, न उक्तमिदं I did not say this, मुग्धेनोक्तमिदं this is said by a fool.

Siva says, "Devi, forget your anger now as I have folded my hands in supplication". Parvati replies, "I am not Vinata, mother of Garuda. When I am not angry, why are you folding your hands in supplication"?. Siva explains, "Oh simple woman! I did not say so". Parvati retorts, "I am clear that you are an ignoramus". May Parvati, who defeated Siva by these words, and Siva give us prosperity! Here the words विनते, मुग्धेनोक्तमिदं are misinterpreted.

द्वीपिन्यत्र तवेश मूर्धनि न मे जाताधुना निर्वृति-

र्यो मूर्धा दयिते कथं स भवति द्वीपीति नावैषि किम् ।

स्यान्नावा स्थल एव ता यदिह किं कार्यं ययैमीति वो

दिश्यान्मङ्गलमद्रिजानृजुगिरा स्मेरः स्मरारिर्जितः ।।

(वक्रोक्तिपञ्चाशिका -9) 27 श्लेषवक्रोक्ति

द्वीपिनी नदी गङ्गा Ganga River, गङ्गाधारणाद्द्विधा गता आपो यत्र स द्वीपी मूर्धा forehead where Ganga divided into two streams, द्वीपी tiger, निर्वृतिः सुखं happiness, नावैषि न जानासि you do not know, नाव एषि you come by boat, यया नावा एभि आगच्छामि come by boat, स्मेरः सहासः smiling.

Parvati says, "When there is Ganga on your forehead, I do not have peace of mind". Siva replies, "Lover, when it is the forehead, how can it be a tiger? Do you not understand that it is the forehead". Parvati responds, "Has Ganga no other place"? Siva answers, "For what purpose am I coming by boat"? May smiling Siva, who defeated Parvati by Vakrokti, give us

happiness! Here the words द्वीपिनी, नावैषि are misinterpreted.

द्यूते मां प्रति देव कीदृशमिहाकार्षीः पणं देवकी-

दृष्ट्या किं क्रियतेऽत्र नाभिहितवत्यस्मीति किं भाषसे ।

स्यात्किं सुन्दरि नाभये वद हितं यत्तेऽस्ति गौरीमिति

त्र्यक्षः स्मेरमुखीं जयन्कुटिलया वाचास्तु वः श्रेयसे ।।

(वक्रोक्तिपञ्चाशिका -10) 28 श्लेषवक्रोक्ति

हे देव कीदृशं Oh lord, like what, देवकीदृशं like Devaki, mother of Krishna, पणं wager, नाभिहितवती I did not say, नाभये च हितवति अनुकूला favourable when afraid, कुटिलाया वाचा by Vakrokti.

Parvati says, "Why are you inducing me to gamble in this manner"? Siva asks, "What has a wager got to do with Devaki, mother of Krishna"? Parvati queries, "Why do you say something which I did not refer to"? Siva explains, "Beautiful woman! Tell me fearlessly what is good for you and whatever you want". May the Vakrokti of Siva to smiling Parvati bring us happiness! Here the words देव कीदृशं, नाभिहितं are misinterpreted.

त्वामालिङ्गितुमादृतं बहुभुजं जानामि धन्यं चिरा-

दात्मानं दयिते किमेष बहुभुक्तन्वीति मैवाभिधाः ।

ख्यातैवास्ति यतो ममानशनता सत्यं न नश्यत्यसा-

वाधेयादिति नः शिवं गिरिसुतासूक्त्या शशाङ्की जितः ।।

(वक्रोक्तिपञ्चाशिका -11) 29 श्लेषवक्रोक्ति

बहुभुजं सहस्रबाहुं Kartaviryarjuna with 1000 arms, बहुभुनक्तीति बहुभुक्तं प्रभूताशिनं glutton, suffering from bulimia, नाशनं भोजनं यस्य सः सोऽनशनं a man whose food is destroyed, न नाशनं नाशो यस्या सा अनशनः तद्भावी अनशनता the condition where she was not destroyed, अधेयात् क्रियात् do, सूक्तिः सुभाषितोक्तिः वक्रोक्तिरित्यर्थः Vakrokti.

Parvati says, "I am eager to embrace you with a thousand arms". Siva responds, "Lover, I have been happy for a long time. Why did you call me a glutton"? Parvati answers, "Do you not know that I am not eating"?

Siva concludes, "True. It is not destroyed". May Siva, who won over Parvati by Vakrokti, give us prosperity! Here the words बहुभुजं, ममानशनता are misinterpreted.

अस्मिन्सानुमति प्रिये न रमसे कस्मान्मुधा खेदिनी
नाहं सानुमती प्रिया सुभग ते येनेत्थमामन्त्रिता ।
सज्ञानास्यभिभाषितं सुवदने सज्ञा स्थितैवास्मि ते
वक्तुं पृच्छ यदीच्छसीति विजितो गौर्यवताद्वो हरः ।।

(वक्रोक्तिपञ्चाशिका -12) 30 श्लेषवक्रोक्ति

मुधा व्यर्थं uselessly, खेदिनी worrying, सानुमते पर्वते on the mountain, सानुमती name of an Apsara Sanumati, सत् साधु well, जानासि you know, सज्ञा सावधाना नासि न भवसि if you are attentive, वक्तुं लज्ञा सावधानेनास्मि यदि त्वं पृच्छसीति गौर्या विजितः "I am prepared to tell if you ask" and Gauri won.

Siva says, "Dear, you do not enjoy yourself on this mountain. Why are you worrying unnecessarily"? Parvati replies, "I am not Sanumati, the Apsarasa. Lover, why did you address me so"? Siva protests, "You know what I said, handsome woman". Parvati comes out with, "I am dressed up. I am prepared to tell you if you ask". She won over Siva thus. Here the words misinterpreted are सानुमती, सज्ञानासि.

इष्टा गौरवशालिनी त्वमधिकं तन्वङ्गि मे सर्वदा
नेष्टाहं शठ गौः कदाचिदवशा नैवालिनी च क्वचित् ।
वक्रोक्तौ तव जृम्भते कुशलता स्याद्दर्भवल्ल्यात्र किं
देव्या वोऽनृजुवाक्यनिर्जित इति त्र्यक्षः क्षिणोतु द्विषः ।।

(वक्रोक्तिपञ्चाशिका -13) 31 श्लेषवक्रोक्ति

गौरवशालिनी बहुमानश्लाघिनी worthy of respect, परत्र alternately, गौः अवशा अलिनी भ्रमरी cows, helpless and bees, कुशलता expertise, कुशानां लता creeper of Kusa grass, क्षणोतु क्षपयतु destroy.

Siva says, "Slender-bodied woman! You are always loved by me very much and are worthy of respect". Parvati, "You do not like me, villain. There are no cows or bees anywhere nor am I helpless". Siva answers,

"Your cleverness in Vakrokti reaches new heights". Parvati asks, "Why is Kusa grass a creeper"? May Siva, who was defeated by Parvati in Vakrokti in this manner, destroy our enemies! Here the words गौरवशालिना, कुशलता are misinterpreted.

नो दीव्यामि सहामुनाहमधुना द्यूते प्रवीणो हरः
सत्यं देवि हरोऽस्मि नैव तु पुनर्वीणा प्रकृष्टास्ति मे ।
केनागादि तवेदृशं शिरसि मे नास्त्येव नागादि भोः
पार्वत्येति हतोत्तरो हरतु वः सूक्त्या विभुः कल्मषम् ।।

(वक्रोक्तिपञ्चाशिका -14) 32 श्लेषवक्रोक्ति

अधुनामुना सह शंभुना सह with Siva, नो दीव्यामि we will gamble, प्रवीणः proficient, प्रकृष्टवीणः good at playing the Vina, हर Siva, हर्ता च पणं wins the wager, अगादि कथितं said, के शिरसि नागीदि नागः सर्पः आदि has snakes *et cetera* on his head, भोः शंभोः Siva's.

This is a conversation between Parvati and her Sakhi unlike the rest of the verses. Parvati says, "I will not gamble with Siva as he is proficient in picking up the wager". Sakhi replies, "True, Devi I am not Siva. I have the special Vina". Parvati asks, "Why do you talk like this"? Sakhi replies, "I do not have serpents on my head like Siiva". May Parvati who was rendered speechless like this by Vakrokti remove our sins! Here the words अधुनामुना, प्रवीणो are misinterpreted.

नो शक्तास्मि पतत्त्रिमार्गमधुना मूर्धानमेतं तव
द्रष्टुं नैव पतत्त्रिणां प्रियतमे मार्गोऽस्ति मूर्धा क्वचित् ।
नन्वेतद्विगलत्सुरापगमहं द्वेष्मि प्रिये नो सरा-
नद्यस्मिन्गलतीति वक्रमुदितं देव्या विभोः पातु वः ।।

(वक्रोक्तिपञ्चाशिका -15) 33 श्लेषवक्रोक्ति

पतत्त्रिमार्ग पतन्ती त्रिमार्गा गङ्गा Ganga, तं वहद् गङ्गं who has Ganga, पतत्त्रिणां पक्षिणां मार्ग path of birds, ननु certainly, द्वेष्मि hate, सुरा wine, आपगा river, सिरापगा देवानां आपगा river of the Gods, Ganga.

Parvati says, "I am not able to suffer Ganga, who is on your head". Siva diverts, "There is no path of birds to be seen on my forehead, dear". Parvati continues, "I hate Ganga, which is flowing". Siva answers, "There is no wine flowing in the river". May the Vakrokti of Siva protect us! Here the words पतत्त्रिमार्गा, सुरापगा are misinterpreted.

उच्चैः किं न दधास्युषाकरकृते केशग्रहे त्वं शिरो

मुग्धे नात्र कृतः कचग्रह उषाहस्तेन मे कुत्रचित् ।

सोमं वच्मि शठ त्वया विरहितः सोमोऽस्मि नेत्यन्यथा

मा ब्रूहीति हतोत्तरामगभुवं कुर्वन्हरः पातु वः ।।

(वक्रोक्तिपञ्चाशिका -16) 34 श्लेषवक्रोक्ति

उषां रात्रिं करोति उषाकर चन्द्रः Moon, उषा Usha, daughter of Banasura, करः hand, शठ मा वद do not say, villain, केश कच hair, सोमं Moon, सहोमया वर्तते योऽसौ सोमः with Uma, सोमो नास्तीत्यन्यथा मा ब्रवीः do not say that I am not with Uma.

Making fun of Siva, Parvati says, "Why do you not wear the Moon on top of the hair on your head"? Siva answers, "Oh you dumb woman! I have neither pulled the hair of Usha nor caught her hands". Parvati explains, "I meant the Moon". Siva replies, "If you leave me I am not with Uma. Do not say otherwise". May Siva, who left Parvati dumb, protect us! Here the words उषाकरकृते, केशग्रहे, सोमो are misinterpreted.

जेतुं नाथ न वक्रतावहितया शक्यो गिरा त्वं मया

प्रत्यग्रः सुतनु क्रतुः कथय को यत्राहितत्वं तव ।

किं तत्स्यादहितत्त्वमत्र दयिते नागेश्वरः पृच्छ्यता-

मित्यव्यात्कुटिलोक्तिनिर्जितहिमक्ष्माभृत्सुतो वः शिवः ।।

(वक्रोक्तिपञ्चाशिका -17) 35 श्लेषवक्रोक्ति

अत्राहितत्त्वमित्यस्याहितत्त्वार्थे व्यञ्जनद्वयभावेऽपि न दोषः । हलः परस्यैकस्य व्यञ्जनत्वाद्द्वयोर्वा यमकचित्रवक्रोक्त्यादौ विशेषभावस्य स्मृतेः । यथा "शुक्ले शुक्लेशनाशम्" इत्यादौ "शुक्ले शुक्ले" इति यमके

सति शुक्ले शुक्लगुणयुक्ते शुचः क्लेशस्य च नाशं शुक्लेशनाशं दिशतीत्यर्थः संपद्यते । यदुक्तं -

"यमकश्लेषचित्रेषु दन्त्योष्ठवबकारयोः ।
न भेदो रलयोश्चैव न नकारमकारयोः ।। 36
हलः परस्य चैकस्य व्यञ्जनस्य द्वयोरपि ।
न विशेषो विसर्गस्य भवेच्च सदसत्त्वयोः" ।। 37

वक्रता वक्रोक्तौ in Vakrokti, नवक्रतौ नवयज्ञे in the new Yaga, अवहितया विपक्षभूतया against, तस्य भावः अहितत्वं the condition of being against, अहीनां तत्वं the essence of snakes.

Parvati says, "I am not able to defeat you with words in Vakrokti". Siva answers, "Beautiful woman, tell me where is the Yaga here for you to be against it"? Parvati counters, "What I ask is this. Is the essence of serpents not with Vasuki, the King of Snakes"? May Parvati, who defeated Siva thus, protect us! Here the words न वक्रतोवहिता, यत्राहित्वं are misinterpreted. Vallabhadeva explains that अहितत्वं is correct.

खिन्नाहं बहुनागसा तव विभो गङ्गानुबद्धस्थिते-
र्नागस्त्वय्यपि मे नताङ्गि मयि ते नागोऽस्ति नो कुत्रचित् ।
सुभ्रूर्नाहमिति ब्रवीम्यवितथं ना त्वं यतोऽनुत्तम-
स्त्रासीष्टेत्यनृजूक्तिहासितहरानिष्टाद्भवानी जगत् ।।

(वक्रोक्तिपञ्चाशिका -18) 38 श्लेषकाकुवक्रोक्ति

बहुना आगसां अपराधेन by many faults, बहुनागा यस्य बहुनाग one with many snakes, हे बहुनाग address, सा Gauri, साहं बहु खिन्नं I am very troubled, मे नाग my snakes, त्वय्यापि नो to you also, काक्वा त्वय्यपि by Kaku, to you also, ते नागः अस्यापीति नो your snakes are, काक्वा अपि त्वस्तीति by Kaku, it is so, नो आगोऽस्ति नापराधोऽस्ति there is no fault, अपितु अस्तीति the fault is this, अवितथं सत्यं नाहं ब्रूवे I did not tell the truth, काक्वा अपि तु सत्यं ब्रूवे by Kaku, I told the truth, अपरत्र alternately, अविद्यमान उत्तमे यस्मात्स चादृशोऽनुत्तमो ना पुरुषः a man above whom there is no better person, परमपुरुषः God.

Parvati says, "Lord, I am troubled by your many faults". Siva answers, "Beautiful woman, the snake is staying firmly bound by Ganga " Parvati says, "There are no snakes with me anywhere". Siva replies, "Oh woman with beautiful eyebrows! I tell you that it is the truth". Parvati reorts, "You are therefore Parama Purusha". Bhavani thus defeated smiling Hara by Vakrokti. Here in addition to Slesha Vakrokti, Kaku is present. The words बहुनागसा, बद्धस्थितेनागः, अनुत्तमे are misinterpreted.

संध्यायामिह सन्नताङ्गि भवती कस्मान्मुधा खेदिनी

साधु ध्यायसि कां हसन्कुटिलता नाङ्गेषु मे कुत्रचित् ।

हन्ताहं भवतीं न किंचिदथवा वामस्वभावां ब्रुवे

मां हन्तासि किमर्थमित्यभिहितो देव्या हरः पातु वः ।।

(वक्रोक्तिपञ्चाशिका -19) 39 श्लेषवक्रोक्ति

संध्यायां प्रेयसीति भ्रान्त्या under the delusion that Siva loved Sandhya, संध्यायामि सम्यक्चिन्तयामि I am thinking now, संशब्दः सम्यगर्थः now, नतता कुटिलता crookedness, हन्त इति खेदे expressing distress, हन्ताहं I am killed.

Siva says, "Why are you unnecessarily worrying when I am thinking"? Parvati replies, "True. Of whom are you thinking, of Sandhya"? Siva says, "I have no deviousness anywhere. I am worried about you. Do not say contrary things". Parvati asks, "Why have you killed me"? May Parvati who said this protect us! Here the words संध्यायां, हन्ताहं are misinterpreted.

संसक्तौ बहुलक्षापाटनविधौ किं त्वं श्मशानेऽधुना

पाट्यन्ते न मया बहूनि दयिते लक्षाणि ते कुत्रचित् ।

सूक्तौ ते कृतपङ्खता कथय किं पुङ्खेन तस्यां भवे-

दित्द्रीन्द्रसुतां गिरा शशिकलामौलिर्जयन्पातु वः ।।

(वक्रोक्तिपञ्चाशिका -20) 40 श्लेषवक्रोक्ति

बहुलक्षापाटनविधौ बहुल-क्षपायां कृष्णपक्षनिशायां अटनविधौ भ्रमणे wandering the dark fortnight, अपरत्र बहूनां लक्षाणां शरव्याणां पाटने भेदे alternately, breaking a lakh of pots, कृतपुङ्ख शिक्षितः trained, विहितपुङ्खः feathered end of an arrow.

Parvati asks, "Why are you interested in wandering in the cremation ground now in the dark fortnight"? Siva replies, "I have not broken a lakh of pots anywhere". Parvati says, "You have been well trained in Vakrokti". Siva replies, "What has the feathered end of an arrow to do with it"? May the words of Siva, who won over Parvati, protect us! Here the words बहुलक्षा- पाटनविधौ, कृतपङ्ख: are misinterpreted.

विभ्रन्नाकुलयस्यतीव भयदां कङ्कालमालामिमा-

मेकत्वात्त्रिजगत्यपि प्रियतमे कालस्य पङ्क्तिः कुतः ।

कङ्कालोचितमेतदत्र वचनं कङ्कैः किमालोचितं

पायादित्यवचाः कृतेन्दुकलिकोत्तंसेन काली जगत् ।।

(वक्रोक्तिपञ्चाशिका -21) **41** श्लेषवक्रोक्ति

कङ्कालमाला garland of bones taken from corpses, कालमाला बिभ्रत् wearing the garland of time, कं नाकुलयसि whom are you troubling, कङ्कैः water-birds, अवचा मूका dumb.

Parvati asks, "Why are you troubling me by wandering, wearing that frightful garland of the bones of corpses"? Siva replies, "Beloved, In all the three worlds, where is the line of time"? Parvati rejoins, "Your words are proper to grisly bones of corpses". Siva asks, "Why are you mentioning Kanka birds"? May the Vakrokti of Siva which struck Kali dumb save us! Here the word कङ्कालमाला is misinterpreted.

विस्पष्टां श्रियमेति ते हिमकराक्रान्तं जटामण्डलं

नैवास्मिन्नहयो न चापि मकराः सन्ति प्रिये कुत्रचित् ।

ऋक्षाणामधिपं ब्रुवे तदधुनैवाहूयतां जाम्बवा-

न्नन्दिन्नद्रिसुतां जयन्नित् विभुः सूक्त्या चिरं पातु वः ।।

(वक्रोक्तिपञ्चाशिका -22) **42** श्लेषवक्रोक्ति

हिमकर शशि Moon, अकारप्रश्लेषेण अहि-मकार by inserting अ at the beginning, snakes and crocodiles, ऋक्षाणां नक्षत्राणां अधिप: Moon, the lord of the stars, ऋक्षाणां भल्लानां अधिप: Jambavan, the King of bears, आहूयतां आमन्त्रितां हे नन्दिन् Oh Nandi! Call him

Parvati says, "Your matted hair is glorious like congealed Moonlight". Siva replies, "There are no snakes or crocodiles anywhere in the matted hair". Parvati explains, "I mentioned the Moon, the lord of the stars". Siva comes out with, "Oh Nandi! Call Jambavan, the lord of the bears". May the Vakrokti of Siva, who won over Parvati, protect us! Here the words ते हिमकराक्रान्तं, ऋक्षाणां are misinterpreted.

सद्धर्म्यस्थितिमत्र कूटसकले द्यूते भवानीक्षते

प्रेतावासरतेः कुतो मम सती तन्वङ्गि हर्म्यस्थितिः ।

नागारं कितव ब्रुवेऽनृतमिदं नागोऽस्मि नैव द्रुतं

ब्रूहीति प्रगुणोत्तरोत्तरवचा गौर्या हरः पातु नः ।।

(वक्रोक्तिपञ्चाशिका -23) **43** श्लेषवक्रोक्ति

सुंश्चासौ धर्म्यो धर्मादनपेतः good man sticking to Dharma, सच्च तद्धर्म्यं प्रासादश्च तत्र स्थितिः the state of Sat and its benefit, कूटानि सकलानि अक्षाणि all the dice where they are, in gambling, नागारं न अगारं गृहं not house, हे नाग सर्प Oh snake, अरं शीघ्रं quickly, प्रगुणं wonderful, अर्थान्तरं meaning, उत्तरोत्तरं repartee.

Parvati says, "Even though you are good, sticking to the right path, Sat, and its benefits, when you are gambling you see all the dice wherever they are". Siva turns to a ploy at diversion and asks, "Dear, where is the position of householder for me when I am fond of living in the middle of corpses". Parvati explains, "I did not say house". Siva replies, "This is a falsehood. You said I am a snake which is swift". May these beautiful repartees in Vakrokti of Siva and Parvati protect us! Here the words सद्धर्म्यस्थितिमत्र, नागारं are misinterpreted.

सुभ्रूस्त्वं कुपिता ममेति हृदयं पर्याकुलं वर्तते

नैवाहं शठ कुत्सितस्तव पिता भार्येति नावैषि किम् ।

ऋक्षाणां पतिरस्मि नेत्यसदृशं कस्मात्त्वयामन्त्रितः

पायाद्वो गिरिजां जयन्निति गिरा व्याजिह्मया धूर्जटिः ।।

(वक्रोक्तिपञ्चाशिका -24) **44** श्लेषवक्रोक्ति

कुपिता angry, कु पिता bad father, नावैषि do not know, भार्या wife, भानां नक्षत्राणां

आर्य भ्रभो भार्य, हे भार्य Oh Lord of Stars! धूर्जटि: Siva, with matted hair.

Siva says, "My heart is troubled as you are angry with me ". Parvati replies, "I am not. My father is not bad. Do you not know that I am your wife"? Siva questions her in turn, "Why have you addressed me improperly as the lord of stars"? May the Vakrokti of Siva, which won over Parvati, save us! Here the words कुपिता, भार्येति are misinterpreted.

ख्याता ते हर वल्लभोडुवरता जानासि का वा प्लवे

सक्ता बालमृगाक्षि मे प्रियतमा पोतो मया नोदित: ।

कार्यं मुग्धमुखि प्लवेन तव किं स्यात्खण्डितेनेति वो

वाचा वञ्चितशैलराजतनयश्चन्द्रावतंसोऽवतात् ।।

(वक्रोक्तिपञ्चाशिका -25) **45** श्लेषवक्रोक्ति

उडुवर: Moon, उडुवे प्लवे या रता सा ते वल्लभा the woman who is fond of war is your lover, उडुवशब्दस्य वकार: चिन्त्यं the letter व at the end should be noted, ओष्ट्यान्तता हि प्रसिद्धा the ending in a labial is well known, नोदित न उदित उक्त: not said, नोदित: खण्डित: cut.

Parvati remarks, "Oh Hara! You are well known for wearing the Moon". Siva answers, "Oh woman with eyes like a young deer! I am competent in war". Parvati explains "I did not say war ". Siva asks, "Oh simple woman! What is your business with flood and cutting"? May Parvati, who was thus defeated by Siva, protect us! Here the words उडुवरता, नोदित: are misinterpreted.

व्यर्थं किं तनुषे दुरोदरमिदं ना स्वापतेयं तव

द्यूतं किं न तनोमि तन्व्यकृतिना दुष्प्रापतात्रास्ति मे ।

नावाप्यस्त्वमसीति सत्यमुदितं नावा न लभ्योऽस्मि किं

त्रासीष्टेति निरुत्तरां गिरिभुवं कुर्वञ्जगत्त्र्यम्बक: ।।

(वक्रोक्तिपञ्चाशिका -26) **46** श्लेषवक्रोक्ति

स्वापतेयं धनं wealth, सुप्रापत्वं च obtain also, नावाप्यो नालभ्यो cannot be obtained, नावा boat, आप्य: प्राप्य: can be got.

Parvati asks, "Why do you uselessly stay like this? This is not your

wealth ". Siva asks in return, "Why should I not gamble"? Parvati says, "By your Tantra, stratagem, I have bad luck". Siva agrees, "I said correctly that you cannot obtain it". Parvati answers, "You told the truth. Why do I not get a boat to cross over"? Parvati silenced Siva like this. Here the words तनुषे, नावाप्य are misinterpreted.

दृष्टिस्ते शिखिना विभाति घटिता दृष्टौ न बर्ही क्वचि-

द्वक्रोक्तिर्भवतो नितान्तदयिता सत्यं ममान्तो गतः ।

न ब्रह्मादिभिरप्यपारवपुषः किं शब्दशून्यान्विभो

पुष्णासीति हतोत्तरं विदधती शंभुं शिवा पातु वः ।।

(वक्रोक्तिपञ्चाशिका -27) 47 श्लेषवक्रोक्ति

शिखी fire, peacock, नितान्त दयिता always lover, अनितान्त नेतो लब्धोऽन्तो यस्य तस्य आमन्त्रणं हे अलभ्यावसान Oh! one who has not reached the end, भवतो दयिता your wife, अपरवपुषः अनन्तदेहः huge body, अपगत आरवः शब्दो एषां तान् अपगतवान् पुष्णातीति यस्तस्य अपारवपुः one who strengthens sound.

Parvati says, "Your eyes burn like fire". Siva replies, "I do not see peacocks anywhere". Parvati replies, "You are skilled in Vakrokti. I am always your wife". Siva agrees, "True. I have not reached the end. Even Brahma and others have huge bodies". Parvati asks, "Lord, why do you strengthen those without sound"? May Parvati, who left Siva without a reply, give us prosperity! Here the words शिखी नितान्तदयिता अपारवपुषः are misinterpreted.

तेनैवं त्रिदशेश मां न कुरुषे वश्या यतोऽहं तव

प्राप्ता प्रीतिमनुत्तमां प्रियतमेवश्यायप्रीतिः कुतः ।

मैवं ब्रूहि निगद्यतेऽत्र निशतोयं निशातः स कः

शंसन्वक्रमिति क्षमाधुरसुतां त्र्यक्षः शिवं वः क्रियात् ।।

(वक्रोक्तिपञ्चाशिका -28) 48 श्लेषवक्रोक्ति

वश्या यतो वशगता यस्मात् under, उत्तरे तु अकारप्रश्लेषेऽवश्यायतो by inserting the letter अ in front, निशाजलात्प्रीतः कुतः अवश्यायतो love for water at night, निशात night, तीक्ष्ण severe, sharp.

Parvati says, "Oh lord of all Gods! Please do not control me like this". Siva replies, "So I got your incomparable love. Where is the love for water at night"? Parvati protests, "Do not say so". Siva asks, "Therefore, when there is no night, who is sharp"? May Siva, who defeated Parvati by Vakrokti, do us good! Here the words वश्या, यतो निशातो are misinterpreted.

कृत्वा त्वां पणवञ्चितं नहि मया द्यूतेन न प्रीयते
नैवाहं पणवः कृशोदरि चितः शक्यो विधातुं त्वया ।
किं वादित्रविवक्षयात्र दयिते को वादिनस्त्रायते
सूक्त्या निर्जितशैलराजसुत इत्यव्याज्जगद्धूर्जटिः ।।

(वक्रोक्तिपञ्चाशिका -29) 49 श्लेषवक्रोक्ति

पणेन वञ्चितं रहितं without a wager left, पणवं पटहं चितं संभूतं च funeral pyre, obtained, वादित्रं वाद्यभाण्डं musical vessel, वादिनः त्रायते स वादित्रस्तं च one who is saved by debating.

Parvati says after a game of dice, "Having been cheated of the wager by you, I have no love for gambling". Siva replies, "I am not Panava. You can make me a funeral pyre". Parvati asks, "Where is the question of a musical vessel there"? Siva says, "Wife, which debater saves you"? By Vakrokti Siva won over Parvati. Here the words पणवञ्चितं, वादित्र are misinterpreted.

आद्यूनोऽसि सभस्मकः सुरभिषक्कश्चित्र किं पृच्छ्यते
सत्यं देवि ममास्ति नादिरपरो भूतिस्तु देहस्थिता ।
केनागादि तवात्र भूतिरवनेर्गुप्तिः स्थिता पादयो-
र्दिश्यान्निर्जितपार्वतीक इति वः सूक्त्या श्रियं शंकरः ।

(वक्रोक्तिपञ्चाशिका -30) 50 श्लेषवक्रोक्ति

अद्यूनो लम्पटः sticking, आदिनोवो रहितश्च without, भस्मकः a disease, सह भस्म वर्तते यः स भस्मकः one who lives with ashes, भूतिः भस्म ashes, ऊतिः wish, अवनं favour, भुवश्च पृथिव्या ऊतिः अवनं भूतिः the Earth's protection.

Parvati says, "You are the foremost. You have the disease Bhasmaka. Why do you not consult the physician of the Gods"? Siva

replies, "True, Devi. I have Nadi and smear ashes on my body". Parvati queries, "Why do you say so"? Siva replies, "Bhuti, greatness, is in the Earth's favour". May Sankara, who defeated Parvati by Vakrokti protect us! Here the words आद्यूनो, सभस्मकः, भूतिः are misinterpreted.

ही नाहं भवतोऽतिवक्रवचसा दातुं प्रवीणोत्तरं

का ते सुन्दरि हीनता ननु नता सर्वा त्रलोक्येव ते ।

नासत्त्योक्तिरियं कुतोऽत्र घटते दस्राभिषानागमो

मुष्णीतादधमाद्रिजामवचसं कुर्वन्पिनाकीति वः ।।

(वक्रोक्तिपञ्चाशिका -31) **51** श्लेषवक्रोक्ति

ही दोषसूचने अव्ययं particle indicating a fault, नेति निषेधे not, हीना ऊना less, यस्या सर्वा त्रिलोकप्रणता स तस्या हीनता न संभावयते lessening cannot happen to her to whom the whole world prays, न असत्यस्योक्तिः said what is not true, नासत्योक्तिः said what is not true, नासत्यौ अश्विनौ Asvins.

Parvati says, "I am not replying to your Vakrokti". Siva replies, "Beautiful woman! How can you diminish some one to whom all those present in the three worlds pray"? Parvati protests, "This is not true". Siva asks, "How is it possible for the Asvini twins to come here"? May the Vakrokti of Siva which rendered Parvati speechless protect us! Here the words ही नाहं, नासत्यो are misinterpreted.

द्यूतोऽस्मिन्विजितो मया ननु भवानूर्ध्वं मुहूर्ताद्ध्रुवं

कोऽत्र स्यात्कथयर्क्षसङ्ग उदितः शैलो न वेत्सीति किम् ।

प्रत्यग्रे किमिवाद्धि शंस दयिते भिक्षां कपालेऽधुना

सूक्त्येत्यद्रिजया जितोऽनृजुवचास्त्रासीष्ट वः शंकरः ।।

(वक्रोक्तिपञ्चाशिका -32) **52** श्लेषवक्रोक्ति

ध्रुवं certainly or star Dhruva, ऋक्षसङ्गः नक्षत्रसङ्गः group of stars, ऋक्षैः अच्छभल्लैः assembly of bears, न वेत्सि you do not know, नवे नूतने च अत्सि भक्ष्यसि eat new things, अद्धि भक्ष्यामि eat.

Parvati says, "Surely, you have won in gambling with me. Certainly,

you are superior from the next moment". Siva asks, "Where is the rising of the group of bears"? Parvati replies, "The cluster of stars rise on the mountain. Do you not know this"? Siva replies, "Wife, order what I should eat". Parvati replies, "Surely, you eat the offering in the begging bowl of a skull". May the Vakrokti of Parvati, which won over Siva, protect us! Here the words ध्रुवं, ऋक्षसङ्ग, नवेत्सि are misinterpreted.

सन्नागारहिता तनोति भवतो भीतिं ममैषा तनु-

र्भग्नं सुन्दरि सद्म किं भवति मे यस्मै हितैषा तनुः ।

चिन्ता मेऽत्र न वेश्मनि प्रियतमे किं चिन्तयास्यान्नव-

ग्राव्णीत्यद्रिसुतां जयन्नवतु वः सूक्त्या गिरिशोऽनिशम् ।।

(वक्रोक्तिपञ्चाशिका -33) **53** श्लेषवक्रोक्ति

सन्नागारहिता सद्भिः नागैः रहिता without good snakes, सन्ने भग्ने आगारे गृहे हिता अनुकूला सन्नाहिता suitable for a broken down house, न वेश्मनि not in the house, नवे नूतने अश्मनि उपले in the new stone.

Parvati tells her husband, "I am afraid of you whose body has no good snakes" Siva asks, "Beautiful woman! How does my body become a house? This body is good for me". Parvati explains, "Lover, I am not thinking of a house". Siva says, "Why do you think of new stones"? May this Vakrokti of Siva winning over Parvati protect us always! Here the words सन्नागरहिता, न वेश्मनि are misinterpreted.

आ संसारमसौ शिरस्यविरतं गङ्गा वहत्येव ते

नैष्वासं च बिभर्ति सारमिति किं जानासि नाभ्रान्तिकम् ।

स्यादभ्रस्य किमन्तिकेन कितव ज्ञातेन ते सांप्रतं

संपत्त्यै गरिशोऽस्तु वः कुटिलया वाण्या भवान्या जितः ।।

(वक्रोक्तिपञ्चाशिका -34) **54** श्लेषवक्रोक्ति

आ संसारात् आसंसारं with family, शरा सरा इषु arrows, आसं धनुः bow, सारं उत्कृष्टं best, अभ्रान्तिकं भ्रान्तिरहितं निःसंशयं without doubt, अभ्रस्यान्तिकं समीपं near the sky.

Parvati says, "You keep Ganga on your head all the time". Siva

replies, "I do not carry a bow and arrows". Parvati asks, "Why do you not know without doubt what is the best"? Siva asks, "Is there a limit to the sky"? Parvati replies, "You know now". May the Vakrokti of Siva which won over Bhavani give us wealth! Here the words आ संसारमसौ नाभ्रान्तिकं are misinterpreted..

न क्रीडामहमुत्सहेऽत्र भवता सार्धं पयोधेर्नव-
प्रस्तावः क इवात्र नूतनमथ प्रत्नं न जानाम्यहम् ।
नव्यं कः कथयेत्किमत्र भवता व्यङ्केन साङ्केन वा
गौर्यात्तप्रतिपत्तिरुत्तरगिरा शंभुः कृतः पातु वः ।।

(वक्रोक्तिपञ्चाशिका -35) **55** श्लेषवक्रोक्ति

न क्रीडामि I will not play, नक्रा मकरा विद्यन्ते यस्य स नक्री समुद्रस्य एडा स्तुतिः नक्रीड तां च the praise of the Ocean where there are crocodiles, नवः स्तवः नूतनश्च praise, new, प्रत्नं पुराणं old, सविपक्षा ह्येषा लौकिको वाचोयुक्तिः, व्यङ्केन सङ्केन by the company of, नव्यं क इति नव्यं नूतनं को जातुकथयेत् उत्तरे नेति निषेधः not, विगतो अङ्कः यस्यासौ व्यङ्कः without a limb.

Parvati says, "I am not keen to play with you". Siva asks, "Why is there no praise for the Ocean"? Parvati retorts, "It is new. I do not know the old". Siva again asks, "Why do you say it is new"? Parvati answers, "By your company or without it". May the Vakrokti of Gauri which left Sambhu speechless protect us! Here the words न क्रीडामि, नवप्रस्तावः are misinterpreted.

एषा सागरसंगताभिमततां याता न मे कर्हिचि-
न्मुग्धे कण्ठभुवं ब्रवीषि मम किं सक्ष्वेडतामीयुषीम् ।
क्ष्वेडाराव इहोचितस्तव गणव्रातैः सह क्रीडतो
युष्मान्नीलगलोऽवतादिति गिरा गौर्या कृतोऽनुत्तरः ।।

(वक्रोक्तिपञ्चाशिका -36) **56** श्लेषवक्रोक्ति

सागरसंगता सागरेण संगता confluence with the Ocean, अर्थाद्गङ्गा Ganga, सेति सर्वनामपदं, गरो विषं poison, सह क्ष्वेडया शब्दविशेषेण च सक्ष्वेडं with Kshveda, a

sound, क्ष्वेडं विषं with poison.

Parvati says, "You like this Ganga". Siva answers, "Simple minded woman! I do not go anywhere". Parvati explains, "You are talking of what is in my throat". Siva asks, "Why raise this matter of being with poison"? Parvati replies, "It is the sound of Kshveda which is proper for you, who plays with groups of Ganas". Like this Nilakantha was rendered bereft of a reply by Gauri. Here the words सागरसंगतं, सक्ष्वेडतामीयुर्षी are misinterpreted.

ख्यातं सज्जगतीह किं नु चरितं विष्वग्विनोदीव ते

सज्ज्ञास्ति क्व गतिर्न मेऽत्र रुचितः कश्चिद्विहारः क्वचित् ।

नेष्टं ते जिनसद्म चेद्वस ततः सार्थं श्मशाने मया

मायां वो दहतादिति त्रिनयनः सूक्त्या जयन्पार्वतीम् ।।

(वक्रोक्तिपञ्चाशिका -37) 57 श्लेषवक्रोक्ति

सज्जगतीति सच्छोभनं जगति भुवने is the most beautiful road on Earth, सज्झा सावधानां गतिः तत् सज्जगति leisurely movement, विष्वक् समन्तात् all, विहारो विहरणं roaming, बुद्धवेश्म च Vihara, house of Buddhists.

Parvati says, "You are famous in this beautiful world. Why is your conduct not at all playful"? Siva asks, "Where is the leisurely movement? I am not fond of roaming". Parvati replies, "If you do not like the Viharas of Buddhists, then live in the cremation ground". Siva finishes with, "With my third eye, may I burn the Buddhist Viharas"! By Vakrokti Siva won over Parvati. Here the words सज्जगतीह, विहार are misinterpreted.

सुभ्रूर्मूर्धनि मेऽत्र पावनतया नूनं स्थितं गङ्गया

ह्रीरस्या बत का भवेदवनता कास्ति त्वयेत्युच्यताम् ।

मन्दाक्षाभिमता न मे भवति ते पद्विन्द्रियैव प्रिया

नूनं स्यादिति वो विनिर्जितशिवा शर्वाण्यधौघच्छिदे ।।

(वक्रोक्तिपञ्चाशिका -38) 58 श्लेषवक्रोक्ति

पावनतया पवित्रत्वेन by holiness, त्रपया लज्जया अवनता तया bent with shame, मन्दाक्षं लज्जा अपद्विन्द्रिया च shame, dim-sighted.

Siva says, "The holy Ganga is on my head". Parvati asks. "Tell me

why there is no shame? Who is bowing, you say"? Siva answers, "I have no partiality for shame". Parvati rounds off with, "You are certainly dim-sighted". The acumen of Parvati thus defeated Siva. Here the words मेऽत्र पावनतया, मन्दाक्ष are misinterpreted.

मूर्धानं हर संश्रिता किल हलश्रेणी वितस्तार ते

संबन्धः क इवात्र लाङ्गलततेर्नाहं वितस्तारितः ।

किं नद्याश्रयमेतदत्र वचनं द्यामाश्रयेत्किं वचो

दिश्याद्वः शितिकण्ठ इत्यगभुवि स्पष्टोक्तरोक्तिः श्रियम् ।।

(वक्रोक्तिपञ्चाशिका -39) 59 श्लेषवक्रोक्ति

हलं अस्थि सीरं च bones, plough, वितस्तार विततानं ते तव your spreading, वितस्तायां नद्यां रतिर्यस्य तस्यामन्त्रणं वितस्तारस्ते calling a person who is making love on the River Vitasta (Jhelum), नद्याश्रयो यस्य नद्याश्रय one who is living on the bank of a river, न निषेधे द्यौराश्रयो यस्य नद्याश्रयः one who does not live in the sky.

Parvati says, "There is a bundle of bones spread on your forehead" Siva asks, "Where is the connection? I am not making love on the River Vitasta". Parvati asks, "What Asrama is on the river"? Siva answers, "Tell me, who lives in the sky"? May this Vakrokti of Sitikantha to Parvati give us prosperity! Here the words हलश्रेणी, वितस्तार ते, नद्याश्रयं are misinterpreted.

गण्डे दानवनाशिनो गणपतेः कुर्वन्ति कोलाहलं

रोलम्बा दनुसूनुनाशनविधौ सक्ताः स्युरेते कथम् ।

ब्रूयात्कः खलु दानवान्गजमुखः शंसत्यसौ पृच्छ्यता-

मुक्त्या साध्विति नित्यमस्तु कुशलायोमां जयन्वो विभुः ।।

(वक्रोक्तिपञ्चाशिका -40) 60 श्लेषवक्रोक्ति

दानवनं मदपुञ्जमश्नातीति दानवनाशिनः eats ichor, अशुरक्षेपकश्च destroys Danavas, दानवान् दानयुक्तश्च a man giving gifts.

Parvati says, "Ganapati is creating confusion by eating the ichor from his temple". Siva asks, "How can Rolamba, son of the Danu, be able to do this"? Parvati answers. "I am referring to the Danavas whom Ganapati

destroyed". May the Vakrokti of Uma defeating Siva give us happiness! Here the word दानवनाशिनो is misinterpreted.

को हि स्यादहितान्तकस्त्वदपरः सत्यं ममेवाहिना
तान्तं वीक्ष्य शिरो भवेदभिमतः किं स्यान्न चक्री श्रियः ।
वक्रोक्तौ कुशलो भवानिति कुशे लोभोऽस्ति कस्येति वै
वक्रोक्त्या भवतो भवो जितभवानीकोऽभवायास्तु वः ।।

(वक्रोक्तिपञ्चाशिका -41) 61 श्लेषवक्रोक्ति

अहितानां अन्तको अहितान्तकः मृत्युः death, अहिनां तान्तं खिन्नं कं शिर यस्य अहितान्तकः one whose head is troubled, अहिना तान्तं सदैव शिरो वीक्ष्य चक्री विष्णुः श्रियो लक्ष्म्या अभिमतः प्रियः किं न स्यात् अपितु स्यादेव seeing your head spread all over with snakes, why would not Vishnu be fond of Lakshmi? meaning that he is fond of her, मद्वच्छिरसि अहिस्तेन धारत इति यत्ततो लक्ष्म्या अभिमतो विष्णुर्जात इत्यर्थः he had a head with snakes like me because of which Lakshmi was fond of him, कुशलता निपुणता skill, कुशेषु दर्भेषु च लोभो विद्यते यस्य one who is greedy for Kusa grass.

Parvati asks, "Who, excepting you, has a head troubled by snakes"? Siva replies, "True. On seeing my head spread with snakes, did not Sri become fond of Vishnu? She did". Parvati says, "You are skilled in Vakrokti". Siva asks, "Who is greedy for Kusa grass"? May Siva, who won over Bhavani, give us protection! Here the words अहितान्तकः, कुशलो भवानिति are misinterpreted.

दुर्गाहं भवतोऽवगाह्यत इदं चेतः कथं वा मया
दुर्गाहं स्फुटमस्मि गाहनविधौ वामा पुनर्नास्म्यहम् ।
नालीकाश्रयमेतदत्र वचनं बाणाश्रयं किं वचः
स्यादित्यस्तु भवच्छिदेऽद्रितनयां सूक्त्या जयन्वो विभुः ।।

(वक्रोक्तिपञ्चाशिका -42) 62 श्लेषवक्रोक्ति

दुःखेन ग्राहत इति दुर्गाहं I understand with difficulty, अहं दुर्गा I am Durga, मया कथं वा तव चेते अवगाह्यत इति how can I understand your mind, वामया स्त्रिया by

a woman, वामया कुटिलया craftily, नालीकाश्रयं अनृतस्थानं न this is not the place for lies, नालीका: a type of arrows, भवच्छिदे जन्मोच्छत्तये breaking the cycle of birth.

Parvati says, "I understand with difficulty". Siva asks, " How can I understand your mind"? Parvati replies, "Is it clear that I am Durga? I am a woman not crooked in understanding. This is not the place for lies". Siva replies, "Why is my statement fixed on a bow"? Here the words दुर्गाहं, नालीकाश्रयं are misinterpreted.

मुञ्चामीश्वर कुञ्जराजिनमहं ते विस्रगन्धाकुलं
कुञ्जे राजितमस्य शैलमिह ते सुभ्रूः पिता पर्वतः ।
नोक्तिर्मज्जनकाश्रया तव भवेत्किं मज्जनेनात्र मे
शंसन्नित्यजितोऽद्रिराजतनयां नेयाद्द्विषो वः क्षयम् ।।

(वक्रोक्तिपञ्चाशिका -43) 63 श्लेषवक्रोक्ति

कुञ्जराजिनं कुञ्जरस्य अजिनं गजचर्म elephant skin, कुञ्जेन लतादि पिहितोदरेण शोभिनं च beautiful with bowers, एतदेवाह - किञ्चौ राजितं शैलमस्य दूरीकुरु, असु क्षेपणे destroy, तव पिता पर्वत एव your father is a mountain, विस्रं दुर्गन्धि stinking smell, मज्जनको my father, मज्जनं स्नानं bath.

Parvati says, "I am throwing away your foul smelling elephant skin". Siva says, "Here is the mountain, your father, with beautiful bowers". Parvati explains, "I did not mention my father". Siva asks, "Why is it necessary to bathe"? May this Vakrokti of Siva defeating Parvati kill our enemies! Here the words कुञ्जराजिनं, मज्जनाश्रया are misinterpreted.

स्पष्टाखण्डलयज्ञया विजयया नृत्ये ममोञ्चावचं
गीतं सुन्दरि तन्यते सुरपतेर्योगो मखस्यात्र कः ।
कस्येष्टा सवसंकथा स्फुटमसौ यः पानशौण्डो नरः
सूक्त्या खण्डितपार्वतीवचन इत्यव्याद्वृषाङ्को जगत् ।।

(वक्रोक्तिपञ्चाशिका -44) 64 श्लेषवक्रोक्ति

स्पष्टा अखण्ड-लयज्ञा clearly, with a vast knowledge of Laya, rhythm, स्पष्ट

आखण्डलयज्ञो इन्द्रयज्ञो यस्याः who is clearly performing a Yaga for Indra, उच्चावचं नानाविधं different kinds, सवो यज्ञः Yaga, संहितया आसवः पानं सवः with liquour, पाने शौण्डो व्यसनी addicted to liquour.

Parvati says, "The vast knowledge of Laya, rhythm, is clear from the different kinds of dance performed by Jaya, my handmaiden". Siva asks, "Where is Indra's Yaga in this? The song is beautiful". Parvati now queries, "Whose controlled story is it"? Siva replies, "It is evident that the man is addicted to wine". Siva thus defeated Parvati by Vakrokti. Here the words स्पष्टाखण्डलयज्ञया, सवसंकथा are misinterpreted.

धत्ते चन्द्रकलाञ्छितस्तव जटाजूटः श्रियं हारिणीं

बर्हेणैष न लाञ्छितो न च रुचिं मार्गीं बिभर्ति क्वचित् ।

उक्तिस्ते विषमा तनोतु मनसः क्षोभं ममोक्तिः कथं

क्ष्वेडं ते तनुयादुमामिति जयन्सूक्त्या हरो वोऽवतात् ।।

(वक्रोक्तिपञ्चाशिका -45) 65 श्लेषवक्रोक्ति

चन्द्रकलाञ्छितः चन्द्रकलायां छित आकृष्टः attracted by the digit of the Moon, चन्द्रकेण च बर्हेण लाञ्छितः चिह्नितः with the mark of a peacock's feather, हरतीति हारणी तां she who attracts, हरिणसंबन्धिनी related to deer, विषम क्रूरा cruel, तनोति कुरुते does, विषं आतनोति has poison, क्षोभमित्यत्र चार्थो बोद्धव्यः destruction, उत्तरे क्षोभ एव दुर्चरत्वाद् विषं poison.

Parvati says, "Your matted hair carrying the Moon is glorious". Siva replies, "I am not wearing peacock's feathers nor have I a taste for wearing a deer's skin". Parvati says, "Your words are cruel to my mind". Siva asks, "How is my word destructive"? Parvati replies, "Your body is poison". Here the words misinterpreted are चन्द्रकलाञ्छितः, विषमा क्षोभ.

शक्ता वक्तुमिहोत्तरं न खलु ते तद्दक्षिणामाश्रयेः

किंचिन्मे वद सर्वदस्य भवतः का दक्षिणा लभ्यते ।

संजाता सततं त्वमेव सरला नाहं लता तारवी

स्मेरः शंभुरिति श्रियं दिशतु वः शैलात्मजानिर्जितः ।।

(वक्रोक्तिपञ्चाशिका -46) 66 श्लेषवक्रोक्ति

उत्तरं reply, North, दक्षिणा अनुकूला agreeable, अपसवाचि, यज्ञादौ पात्रेषु देया should be given in a Yaga to deserving persons, सरता सुद्धा clean, a creeper.

Parvati says, "I am not able to reply definitely". Siva says, "You come to the South". Parvati asks, "Tell me, what Dakshina, gift, does a devotee of all Gods get"? Siva replies, "You are always clean". Parvati protests, "I am not a creeper on a Devadaru tree". May the Vakrokti of Parvati, who defeated Siva thus, give us prosperity! Here the words वक्तुमिहोत्तरं, तद्दक्षिणां, सरला are misinterpreted.

सुभ्रूः संप्रति मे न कापि दयिता त्वत्तो ममायं ग्रहः

प्राप्ता ते शठ मेनका दयिततां नाकाङ्गनापाश्रया ।

नोक्तिर्मे गगनाजिराश्रयवती कस्योक्तिरित्यस्तु वः

सूक्त्या निर्जितशैलजानृजुवचाः शीतांशुमौलिः श्रिये ।।

(वक्रोक्तिपञ्चाशिका -47) 67 श्लेषवक्रोक्ति

मे न का where is one for me, मेनका Apsara Menaka, मे मम न कापि सुभ्रूः वराङ्गना दायिता प्रिया never was a prostitute my lover, अङ्गना नारी woman, अङ्गनं अजिरं hide.

Siva says, "Dear, I have no wife like you". Parvati replies, "Rogue! You have got the Apsara Menaka, the woman of the Gods, as your lover". Siva replies, "I did not say that you have the sky for your cloth, that is, you are naked". Parvati asks, "Who said this"? By Vakrokti Parvati defeated Siva. Here the words मे न कापि, नाकाङ्गनापाश्रया are misinterpreted.

कर्ता शूलपराजितां रिपुचमूमेकसस्त्वमेवोद्धतां

नो शीघ्रं तृणमण्डितारिपृतना केनापि काचित्कृता ।

वक्तुं ते कुशला कया तव गिरा स्यां दुःशलाका न वा-

गस्तीशो वचसाद्रिजामिति जयन्निष्टं विधासीष्ट वः ।।

(वक्रोक्तिपञ्चाशिका -48) 68 श्लेषवक्रोक्ति

शूलपराजितां शूलेन त्रिशूलेन पराजितां defeated by your Trisula, trident, आशु शीघ्रं

quickly, उलपा grass, राजितं शोभमानां shining, आशूलपराजितां quickly shining with grass, कुशला निपुणा कया गिरा स्यामहं I am not expert at words, उत्तरत्र कुत्सितया शलाकया सूच्या sharp needle, विधासि इष्टं क्रियतां do what you like.

Parvati says, "You defeated the enemy army all by yourself with your Trisula". Siva says "Whoever got the enemy army dressed beautifully in grass anywhere"? Parvati asked, "Who is skilled enough to talk to you"? Siva replies, "Words are bad needles, not words". May Siva, who won over Parvati by Vakrokti, grant us our cherished desires! Here the words कर्ता शूलपराजितां, कुशला कया are misinterpreted.

दृष्टिस्ते न कृशानुतापरहिता सत्यं न तन्वी स्तुता
सुभ्रूरन्यहिता च मे मतिरपि प्रज्ञोच्यते नो मया ।
ख्यात्वैव त्वमुमात्मनास्यभिहितं कस्मादपह्नूयते
मृष्णीतादघमद्रिजामभिभवन्सूक्त्या कपर्दीति वः ।।

(वक्रोक्तिपञ्चाशिका -49) 69 श्लेषवक्रोक्ति

कृशानुतापरहिता कृशानोः अग्नेः तापः तेन रहिता without the heat of fire, कृशा तन्वी नुता स्तुता परहितान्यनुकूला woman favourable to others on being praised, नोमया नो मयेति not mine, नो निषेधे not, न उमया not with Uma.

Parvati says, "Your sight is not without the heat of fire". Siva agrees, "True. You, as a pleased woman, do favours to others". Parvati protests, "I did not say that". Siva answers, "I called you Uma. You are well known as Uma. Why do you lie"? May Siva, who defeated Parvati by Vakrokti, protect us! Here the words कृशानुतापरहिता, नो मया are misinterpreted

वक्रोक्त्या यदसत्कृतोऽसि भगवंस्तत्क्षम्यतां मेऽधुना
कस्माद्भौमगिरा न खेदितमना नोक्तः कुपुत्रो मया ।
स्यात्किं सुन्दरि कुत्सितेन तनयेनोक्तेन जित्वेत्युमां
स्ताद्वस्तत्परिरम्भसान्द्रपुलकः शंभुः शिवप्राप्तये ।।

(वक्रोक्तिपञ्चाशिका -50) 70 श्लेषवक्रोक्ति

वक्रोक्ति वक्रा कुटिला च असौ उक्तिः कुटिला गीः crooked words, वक्रस्य भौमस्य

उक्तिः वाक् speech of Bhauma, Narakasura, कुपुत्र कु भूमिः तस्या पुत्रः भौमः Earth's son Bhauma, कुत्सितः पुत्रः तनयः bad son, परिरम्भं आश्लेषणं तेन सन्द्राणि पुलकानि रोमाञ्च यस्य who horripilates on being embraced.

Parvati says, "Please pardon me for whatever Asat, wrong, I have done by Vakrokti". Siva replies, "Why are you sorry for the words of Narakasura, son of the Earth"? Parvati explains, "I did not mention Bhauma". Siva asks, "What is there to talk of an evil son"? Siva embraced Parvati making her hair stand on end. May Siva bestow on us Sivaprapti! Here the words वक्रोक्त्या, कुपुत्र are misinterpreted.

स्वभाविकी वैयात्योक्ति

नादेयं किमिदं जलं घटगतं नादेयमेवोच्यते
सत्यं नाम पिबामि कत्यपतृषः पीतेन नाम्रा भवन् ।
किं वर्णा अपि सन्ति नाम्नि रहितं किं तैरलं त्वं कुतो
यस्मादेव भवान्भगिन्यसि ततस्तेनैव मां बाधसे ।।

(सरस्वतीकण्ठाभरणं -2.350) 71 स्वभाविकी वैयात्योक्ति

This is a curious conversation between a traveller and a स्वैरिणी, a bold, independent, shameless woman, who is carrying a pot of water. The traveller asks the woman, "Is the water in this pot not to be given"? The woman replies that it can be given. "Certainly I am drinking the water. It is good that the thirst of the drinker is quenched. From drinking, पीत, (this water), how many more men's thirst has been quenched"? The woman replies, "What, do names have a colour (पीत is yellow)"? The traveller explains, "Without them, letters, how is it possible to form a name? Enough of this. Where have you come from"? The woman replies, "From the same place that you have". "Then you are my sister". The woman asks, "So, this is the reason you are stopping me".

Bhoja also gives examples which are similar to वक्रोक्ति, which he calls वैयात्योक्ति, नैमित्तिकी, मुख्या गूढोक्ति and गौणी गूढोक्ति. Of these, वैयात्योक्ति is bold, and this conversation is with a born-bold woman. It is thus स्वभाविकी वैयात्योक्ति.

नैमित्तिकी वैयात्योक्ति

कुशलं राधे, सुखितोऽसि कंस कंसः क नु क सा राधा ।
इति परीप्रतिवचनैर्विलक्षहासो हरिर्जयति ।।

(सरस्वतीकण्ठाभरणं -2.351) 72 नैमित्तिकी वैयात्योक्ति

Krishna is addressing a stranger, not by her proper name but as Radha. "Oh Radha, are you well"? The woman replies, "Yes. Kamsa, I am happy". "Where is Kamsa"? "Where is Radha"? Krishna laughed at this repartee. May he conquer all! The boldness of the woman was temporary, for the specific occasion. So this is नैमित्तिकी वैयात्योक्ति.

मुख्या गूढोक्तिः

केशव यमुनातीरे व्याहृतवानुषसि हंसिकां कोऽद्य ।
कान्ताविरहभयातुरहृदयः प्रायः प्रियेऽहं सः ।।

(सरस्वतीकण्ठाभरणं -2.352) 73 मुख्या गूढोक्तिः

पदच्छेदः - प्रियेऽहं सः -फ्रिये हंसः -प्रिये अहं सः

"Oh Krishna, this morning, on the bank of the Yamuna river, who called the swan"? Krishna replies, "Dear, out of fear of separation, I am that man. (I am the swan who called the she-swan)". This is मुख्या गूढोक्तिः.

गौणी गूढोक्तिः

निरर्थकं जन्म गतं नलिन्या यया न दृष्टं तुहिनांशुबिम्बम् ।
उत्पत्तिरिन्दोरपि निष्फलैव कृता विनिद्रा नलिनी न येन ।।

(सरस्वतीकण्ठाभरणं -2.353) 74 गौणी गूढोक्तिः

The life of the lotus is purposeless when it does not see the Moon. The rising of the Moon is a waste if it did not awaken the lotus. The two halves indicate that they are love letters. This Sloka is also given in 568 of Sarngdhara Paddhati attributing the first line to Bilhana and the second line to the Princess. It is also in Bilhanakavyam 38 of Bilhana **(1100)**. It is गौणी गूढोक्तिः

काकुवक्रोक्ति

शल्यमपि स्खलदन्तः सोढुं सक्येत हालहलदिग्धम् ।

धीरैर्न पुनरकारणकुपितखलालीकदुर्वचनम् ।।

(काव्यालङ्कारः -2.17) **75** काकुवक्रोक्ति

A brave man can endure the pain caused by a poisoned arrow, which is buried deep in his body. But he cannot bear the false, harsh words of an angry, evil man. By inflection of the voice it means: if the brave man can suffer the poisoned arrow he can also bear the words of the evil man.

सख्या वा नायिकाया वा सखीनायिकयोरथ ।

सखीनां भूयसीनां वा वाक्ये काकुरिह स्थिता ।।

(काव्यमीमांसा -7) **76** काकुवक्रोक्ति

Rajasekhara **(900)** disagrees with Rudrata and does not hold काकु as an अलङ्कारः. For him it is पाठधर्मः, the quality of recitation or reading. काकु is used by the heroine and her attendants.

पदवाक्यविदां मार्गे योऽन्यथैव व्यवस्थितः ।

स त्वङ्गाभिनयो द्योत्या (नवद्योत्यः) तं काकुः कुरुतेऽन्यथा ।।

(काव्यमीमांसा -7) 77 काकुवक्रोक्ति

Grammarians and Mimamsakas, who know all about words and sentences, adopt straightforward, direct words and sentences in their speech. They use body gestures for intonation. Poets and dramatists differ from them and use intonation in their speech owing to the pre-eminence they give to modulations of voice.

अयं काकुकृतो लोके व्यवहारो न केवलम् ।

शास्त्रेष्वप्यस्य साम्राज्यं काव्यस्याप्येष जीवितम् ।।

(काव्यमीमांसा -7) **78** काकुवक्रोक्ति

काकु is used not only in this world. Its realm extends to the Vedas. It is the very life of poetry.

कामं विवृणुते काकुरर्थान्तरमतन्द्रिता ।
स्फुटीकरोति तु सतां भावाभिनयचातुरीम् ।।

(काव्यमीमांसा -7) 79 काकुवक्रोक्ति

When employed appropriately, काकु reveals an unmistakable meaning different from the expressed meaning, regarding which there is neither any doubt nor confusion. It shows off the virtuosity of the poet in representing different moods to सतां, सहृदयां, the ideal readers.

इत्थं कविर्निबध्नीयादित्थं च मतिमान्पठेत् ।
यथा निबन्धनिगदश्छायां काञ्चिन्निषिञ्चति ।।

(काव्यमीमांसा -7) 80 काकुवक्रोक्ति

The poet should use काकु in such a way and the reader should recite it in such a way that the shades of meaning, the artful ambiguity and the integrity of the poetry are clearly brought out.

यदि मे वल्लभा दूती तदाऽहमपि वल्लभा ।
यदि तस्याः प्रिया वाचः तन्ममाऽपि प्रियप्रियाः ।।

(काव्यमीमांसा -7) 81 काकुवक्रोक्ति

"If my lady messenger is attractive (to the hero), he will find me also attractive. If her speech is endearing to him, he will find that my speech is also endearing". By काकु it is a censure of the hero, who made love to the messenger. This Sloka is an example of आक्षेपगर्भा काकु.

गतः स कालो यत्रासीन्मुक्तानां जन्म वल्लिषु ।
वर्तन्ते साम्प्रतं हेतवः शुक्तिसम्पुटाः ।।

(काव्यमीमांसा -7) 82 काकुवक्रोक्ति

There was a time when pearls used to grow on tender plants (like flowers). Those days are gone. Now pearls have their birth in oyster shells. This Sloka is प्रश्नगर्भा.

नवजलधरः सन्नद्धोऽयं न दृप्तनिशाचरः
सुरधनुरिदं दूराकृष्टं न नाम शरासनम् ।
अयमपि पटुर्धारासारो न बाणपरम्परा
कनकनिकषस्निग्धा विद्युत्प्रिया न ममोर्वशी ।।

(काव्यमीमांसा -7) 83 काकुवक्रोक्ति

This Sloka occurs in Kalidasa's Vikramorvasiyam 4.7. Pururava is declaiming: "Is this dark body a cloud? Is it a disguised Rakshasa? Is it a rainbow which extends far? Is it Kama's bowstring? Is it a heavy torrent of rain? Is it a shower of arrows? Is it the touchstone to test the quality of gold, to test lightning? Is it not my love, Urvasi"? This Sloka is वितर्कगर्भा काकु. In this type, the questions are all replaced by affirmative answers by काकु. "This is a dark cloud.. .. .. This is my love, Urvasi".

युष्मच्छासनलङ्घनाहंसि मया मग्नेन नाम स्थितं
प्राप्ता नाम विगर्हणा स्थितिमतां मध्येऽनुजानामपि ।
क्रोधोल्लासितशोणितारुणगदस्योच्छिन्दतः कौरवा-
नद्यैकं दिवसं ममाऽपि न गुरुर्नाऽहं विधेयस्तव ।।

(काव्यमीमांसा -7) 84 काकुवक्रोक्ति

This Sloka from Venisamhara 1.12 of Bhatta Narayana **(625)** is addressed by an angry Bhimasena to Yudhishthira. "I have not disobeyed your orders so far, as a result of which I have reached a state where I have been insulted by my younger brothers. Now, under intense anger, I am prepared to destroy the Kauravas with this blood-drenched Gada. For a day, today, I am neither your younger brother under your orders, nor are you my elder brother, who orders me". Here, "I was inactive" and "suffered insults" is अभ्युपगमानुनयकाकु, while "I am not your obedient younger brother" is अनुनयकाकु.

मथ्नामि कौरवशतं समरे न कोपाद्

दुःशासनस्य रुधिरं पिबाम्युरस्तः ।
सञ्चूर्णामि गदया न सुयोधनोरू
सन्धिं करोतुं भवतां नृपतिः पणेन ।।

(काव्यमीमांसा -7) **85** काकुवक्रोक्ति

This Sloka from Venisamhara, 1.15 is also Bhimasena's. He learnt of the proposed peace treaty and addresses his younger brothers.. "(How shall) I not pulverise the Kauravas in battle? (How shall) I not drink Duhsasana's blood from his heart? (How shall) I not pound the Kauravas with my Gada? Your King is ready to make peace with the Kauravas for money (five villages)". Bhima's vows are अभ्यनुज्ञाकाकु while "Your King" is उपहासकाकु.

सेयं पश्यति नो कुरङ्गकवधूस्त्रस्तैवमुद्वीक्षते
तस्याः पाणिरयं न मारुतवलत्पत्राङ्गुलिः पल्लवः ।
तारं रोदिति सैव नैष मरुता वेणुः समापूर्यते
सेयं मामभिभाषते प्रियतमा नो कोकिलः कूजति ।।

(काव्यमीमांसा -7) **86** काकुवक्रोक्ति

This Sloka is spoken by Pururava. "This not a frightened deer but my love, looking with agitated eyes. It is not a tender leaf shaking in the wind but the hand of my beloved. It is not the sound of bamboos rustling in the wind but my beloved, crying loudly. She is addressing me; it is not the cooing of the nightingale". This contains three varieties of काकु.

उच्यतां स वचनीयमशेषं नेश्वरे परुषता सखि साध्वी ।
आनयैनमनुनीय कथं वा विप्रियाणि जनयन्ननुनेयः ।।

(काव्यमीमांसा -7) **87** काकुवक्रोक्ति

This Sloka is from Bharavi's **(350)** Kiratarjuniyam, 9.39. The heroine is telling her companion, "You may say everything to my beloved". Sakhi says, "In the case of the Nayaka, one should not be harsh". The Nayika replies, "Then, bring him here for a reconciliation". The Sakhi asks, "But how can you be reconciled to one who says unpleasant words"? "You

may say, ..." contains two varieties of निर्देशरूपकाकु. "How can you be reconciled .." contains two types of उपदेशकाकु.

गुरुजनपरतन्त्रतया दूरतरं देशमुद्यतो गन्तुम् ।
अलिकुलकोकिलललिते नैष्यति सखि सुरभिसमयेऽसौ ।।

(काव्यप्रकाश -9.347) 88 काकुवक्रोक्ति

नैष्यति अपि त्वेष्यतेव । नैष्यति ?

The wife says, "He has started on a journey to a distant country on the advice of his elders". The maid asks, "This is Spring time, pleasant with bees and Koels, the time for love. Does your husband not love you? He does not wish to go". This Sloka also occurs in 10.11 of Sahityadarpana.

कृष्णो वैरिविमर्दने हरिपदप्रीत्यर्जने त्वर्जुनः
पीतः पङ्कजलोचनाभिरभितो नेत्राञ्चलैश्चञ्चलैः ।
रक्तः सज्जनसङ्गमेषु करणश्रेणीमणे श्रीधर
स्थाने वर्णचतुष्टयस्य भुवने भर्त्ता भवान् गीयते ।।

(काव्यप्रकाश -9.347) 89 अभङ्गश्लेषवक्रोक्ति

काकोर्वैचित्र्यमाह - अत्र वर्णचतुष्टयस्य भर्त्ता श्रीधर इति सार्वलौकिकं वाक्यमन्यथा श्लेषादिनाऽस्माभिः समर्पितम् ।।

This Sloka by Govinda Thakkura (**1550**) is given in his commentary on Kavyaprakasa called Kavyapradipa. Krishna is praised on this Earth for killing his enemies, for giving salvation to men, as a friend of Arjuna, for drinking nectar from the eyes of lotus-eyed women, for his roving eyes, for his fondness for the company of good people, as a jewel of actions, and as Sridhara, bearing Lakshmi, and lord of four castes. Here वर्णचतुष्टयस्य भर्त्ता श्रीधर has a different meaning by श्लेष.

बहुवल्लभः खलु राजा सखि, तस्य श्रियौ निर्भरासक्तिः ।
न्यूना श्रियोऽपि त्वमात्मानं किं नु लघयसि ।।

(प्रतापरुद्रीयं -Page 493) 90 काकुवक्रोक्ति

"Oh Sakhi, kings have many sweethearts because of their attraction to great wealth. You are without riches and you consider yourself low. Why do you devalue yourself"? Changing the inflection, the meaning is altered. "You are not short of the wealth of good qualities. So the king is also attracted to you".

कालेे कोकिलवाचाले सहकारमनोहरे ।

कृतागसः परित्यागात्तस्यास्चेतो न दूयते ।।

(साहित्यदर्पणः -10.11) **91** काकुवक्रोक्ति

The lover left in anger. One Sakhi is telling another Sakhi, who is trusted by the Nayaka, "At this time when the Koels are singing, when mango flowers are blooming pleasantly, the Nayaka has left the Nayika in anger. His mind is not changed.". By a change in the tone it indicates a question, "Does his mind not change? (Yes. It changes)".

दधाने धरणीचक्रमेकस्मिन् राम! ते भुजे ।

शेषनागा न लज्जन्ते? बहवो भूधुरन्धराः ।।

(साहित्यरत्नाकर -7.147) **92** काकुवक्रोक्ति

Oh Rama! When you are supporting the Earth with your arms, is not the serpent Sesha ashamed? It means that Sesha and the Diggajas are ashamed.. There are many kings. This is काकुवक्रोर्ति.

न वदसि हरिणाऽपि पृच्छ्यमाना

न बत विलोकयसे विलोक्यमाना ।

निजमभिमतमीह्यतामिदानीं

विधुवदने, समयः स नो न भावी ।।

(अलङ्कारकौस्तुभं -7.3) **93** काकुवक्रोक्ति

"Even when asked by Hari, you do not say anything. When he looks at you, you do not see. Oh Moon-faced woman, tell me your wish. This is the time for us to be together. (Or, it will become so)". So she discarded her sulking and went to him with agitation.

असमालोच्य कोपस्ते नोचितोऽयमितीरिता ।
नैवोचितोऽयमिति तं ताडयामास मालया ।।

(कुवलयानन्दः -93) 94 काकुवक्रोक्ति

"Your anger is unseasonable. This rejection is improper". When he said this, she beat him with the garland, asking, "Is this question not proper"?

अर्थश्लेषवक्रोक्ति

भिक्षार्थी स क्व यातस्सुतनु, बलिमखे ताण्डवं क्वाद्य भद्रे,
मन्ये बृन्दावनान्ते क्व नु स मृगशिशुर्नैव जाने वराहम् ।
बाले, कच्चिन्न दृष्टो जरठवृषपतिर्गोप एवास्य वेत्ता
लीलासल्लाप इत्थं जलनिधिहिमवत्कन्ययोस्त्रायतां नः ।।

(कुवलयानन्दः -93) 95 अर्थश्लेषवक्रोक्ति

May this dialogue between Lakshmi and Parvati redeem us of our sins! "He begs". "Oh handsome woman, where does he go begging"? "He dances at बलिमघ". "Where is that dance, good woman"? "I think near Brindavana". "Is he not Mrigasisu"? "I do not know the boar". "Young woman, I have not seen Vrishapati". "He is गोप, a cow-herd (or hidden). Who knows"? Here the words are intentionally misunderstood by श्लेष. This is अर्थश्लेषवक्रोक्ति.

छेकोक्ति

कोऽयं द्वारिहरिः प्रयाह्युपवनं शाखामृगस्यात्र किं
कृष्णोऽहं दयिते, बिभेमि सुतरां कृष्णादहं वानरात् ।
मुग्धेऽहं मधुसूदनो व्रज लतां तामेव पुष्पान्विता-
मित्थं निर्वचनीकृतो दयिता ह्रीणो हरिः पातु वः ।।

(अलङ्कारशेखर -4.1.1) 96 छेकोक्ति

"Who is at the gate"? "Hari". "Why has the monkey come to the

garden"? "Oh darling, I am Krishna". "I know a black monkey well ". "Oh dumb woman, I am Madhusudana". "Leave the creeper in search of the flowers". In this manner Radha made Krishna speechless by her modesty. May Hari save us! This verse also occurs in Sarngdharapaddhati, 122. This is अर्थश्लेषवक्रोक्ति.

भुजङ्ग एव जानीते भुजङ्गचरणं सखे ।।

(कुवलयानन्दः -91) 97 छेकोक्ति

छेकाः विदग्धाः तत्प्रिया उक्तिरित्यन्वर्थनामायमलङ्कार इत्यर्थः । अहेः पादानहिरेव वेत्तीति । अत्र स चायं लोकविदिते धनार्जनादि-व्यापारे सहचरणाविति विदितविषयतया लोकोकोक्त्यनुवादस्य प्रयोजने स्थिते रहसि षिद्गव्यापारेऽपि तस्यायं सहचर इति मर्मोद्घाटनमपि तेन गर्भीकृतम्।।

Only the serpent knows its footsteps. This is a simple statement. It really means, I am his accomplice in making money by nefarious activities. This is छेकोक्ति, favoured by the learned.

मलयमारुतां व्राता याता विकसितमल्लिका-
परिमलभरो भग्नो ग्रीष्मस्त्वमुखसहसे यदि ।
घन! घटय त्वं निःस्नेहं य एव निवर्तने
प्रभवति गवां किन्नश्छिन्नं स एव धनञ्जयः ।।

(कुवलयानन्दः -91) 98 छेकोक्ति

A man is greedy for wealth. On the advice of his beloved's Sakhi, he goes to bring back the cattle. It is well known in Andhra country, that such a man is called Dhananjaya, which is another name for Arjuna. The man is not aware of the very handsome woman, whom he rejects out of his greed for money and ignorance of रस. He is equal to a cow. "The delicate woman is injured by the soft breeze from the Malaya mountain. She smells of jasmine flowers. When Summer induces love in you, you discard her affection and go to bring cattle. By this rejection you are like a cow. You are Dhananjaya". This is छेकोक्ति.

12. प्रहेलिका

प्रहेलिका has a hoary antiquity. It was लोकप्रतीत, widely renowned, centuries before. It is one of the 64 कला:, arts, mentioned by Vatsyayana in his Kamasutra. प्रहेलिका is derived from the root हेलृ, to make fun of, to ridicule. It is translated as an enigma or riddle, which applies to a section of the art but does not cover the whole spectrum.

क्रीडागोष्ठीविनोदेषु तज्ज्ञैराकीर्णमन्त्रणे ।
परव्यामोहने चापि सोपयोगाः प्रहेलिकाः ।। (काव्यादर्श -3.97) 1

Dandi states that प्रहेलिका is useful for amusement, for enjoyment in an assembly, for a secret conversation in an assembly with highly intelligent people who are conversant with it, in confusing other men, in exciting those who have not learnt it and asking those who are slightly knowledgeable, "If you know, tell me".

Dandi (**400**) mentions sixteen varieties of प्रहेलिका -

समाहिता, वञ्चिता, व्युत्क्रान्ता, प्रमुषिता, समानरूपा, परुषा, संख्याता, प्रकल्पिता, नामान्तरिता, निभृता, समानशब्दा, संमूढा, परिहारिका, एकच्छन्ना, उभयच्छन्ना, संकीर्णा.

Bhamaha (**400**) does not consider प्रहेलिका highly. Rudrata says that it is useful only for amusement.

अल्पप्रयोजनत्वादेवालंकारमध्ये न संगृहीतम् । काव्येषु च दर्शनाद्वक्त-व्यमिति ।।

Namisadhu, (**1069**) the commentator of Rudrata's Kavyalankara, hits the nail on the head. All the authorities on poetics are reluctant to include प्रहेलिका, च्युतकं, गूढं, प्रश्नं in the list of अलङ्कारा:. They are, however, compelled to do so as these already exist in many epics.

कदाचिदक्षरच्यतकमात्राच्युतकबिन्दुमतीगूढचतुर्थपादप्रहेलिकाप्रदानादिभिर्व नितासम्भोगपराङ्मुखः सुहृत्परिवृतो दिवसमनैषीत्। (कादम्बरी)

This passage from Bana's Kadambari has been quoted earlier. King Sudraka spent the day with his friends discussing अक्षरच्युतकं, मात्राच्युतकं, बिन्दुमती, गूढं, चतुर्थपाद, प्रहेलिकादिः.

न मयागोरसाभिज्ञं चेतः कस्मात् प्रकुप्यसि ।
अस्थानरुषितैरेभिरलमालोहितेक्षणे ।।

(काव्यादर्श -3.108) 2 समाहिता प्रहेलिका

My mind is not attracted to milk, curds and so on. So why are you angry? Enough of being angry, with red eyes, without a cause. By splitting the word as मे आगो रसभंज्ञं, you have the alternate meaning. My mind is not guilty of practicing molestation of other women. (I have not been guilty of anything connected with you). So, why are you angry with me? This illustrates the variety समाहिता.

कुब्जामासेवमानस्य यथा ते वर्धते रतिः ।
नैवं निर्विशतो नारीरमरस्त्रीविडम्बनीः ।।

(काव्यादर्श -3.109) 3 वञ्चिता प्रहेलिका

By making love to this hunchbacked woman, your pleasure and attachment have increased even more than if you had been consorting with a heavenly damsel. The hidden meaning is different. By living in the town Kanyakubja, or by playing the instrument called Kubja, your happiness increases as if you are enjoying a heavenly damsel. This is वञ्चिता प्रहेलिका.

दण्डे चुम्बति पद्मिन्या हंसः कर्कशकण्ठके ।
मुखं वल्गुरवं कुर्वंस्तुण्डेनाङ्गानि घट्टयन् ।।

(काव्यादर्श -3.110) 4 व्युत्क्रान्ता प्रहेलिका

The legs of the swan have rubbed against the thorny lotus stalks. Making sweet sounds, the swan is kissing the lotus with its beak. The words मुखं, चुम्बति, which are expected to be close to each other, are separated widely. It is व्युत्क्रान्ता प्रहेलिका.

खातयः कनि काले ते स्फातयः स्फीतवल्गवः ।
चन्द्रे साक्षाद्ध्वन्त्यत्र वायवो मम चारिणः ।।

(काव्यादर्श -3.111) **5** प्रमुषिता प्रहेलिका

Oh girl, घुंघ्रू, anklets, making many pleasant sounds, are seen on your feet. In this situation, (of love for you), my breath is leaving me. The use of the word कनि, which is used only in Rig Veda and is not commonly used in Kavyas, along with खाति, काल, स्फाति, वल्गु, चन्द्र, वायु, words which have other meanings, along with words, Ghunghru, feet, many, sound, pleasant, breath, in that order, which have a bad connotation, makes this Sloka प्रमुषित प्रहेलिका.

The word खाति is derived from खः, which also means the sky, from which you obtain कानि, ornaments which make tinkling sounds. The word कल is derived from the root कल्, and means hides (the feet). स्फाति means increase and so is the same as प्रभूतयः. वल्गु means beautiful and also sound. चंद्र is from the root चद् to please, and hence means pleasant. वायु also means breath.

Bhoja finds fault with this Sloka that it it is not precise but accepts it as प्रहेलिका. Bhoja's commentator, Rama Simha, considers that the use of the word कल for feet is a practice in Karnataka country.

अत्रोद्याने मया दृष्टा वल्लरी पञ्चपल्लवा।
पल्लवे पल्लवे ताम्रा यस्यां कुसुममञ्जरी ।।

(काव्यादर्श -3.112) **6** समानरूपा प्रहेलिका

I saw in this garden a creeper with five leaves, each of the leaves having a copper-coloured bunch of flowers. The गौणार्थः (meaning by गुण or लक्षण) of उद्यान is the body of the lover; वल्लरी is her arm; पल्लवाः are her fingers; and कुसुममञ्जरी are her nails. The hidden meaning is different. I saw on the body of the Nayika five fingers on arms like creepers. Her finger nails were lacquered and shining. This Sloka is in समानरूपा प्रहेलिका. This is similar to

समासोक्ति in अर्थालङ्कार. Mammata considers this is a variety of समासोक्ति.

सुराः सुरालये स्वैरं भ्रमन्ति दशनार्चिषा ।

मज्जन्त इव मत्तास्ते सौरे सरसि संप्रति ।।

(काव्यादर्श -3.113) **7** परुषा प्रहेलिका

The self-centred drunkards now bathing in the tank of liquor, displaying the brightness of their teeth (by laughing loudly), are roaming as they please here and there in the bar. सुर is normally Surya or God, सौर is formed from it according to Panini 4.3.110. The Sloka means differently now. The Gods, who are pleased, bathing in Mana Sarovar and joking, are roaming in heaven freely. This Sloka is in परुष प्रहेलिका. Here the ordinary meaning is over-ridden by the grammatical construction.

नासिक्यमध्या परितश्चतुर्वर्णविभूषिता ।

अस्ति काचित् पुरी यस्यामष्टवर्णाह्वया नृपाः ।।

(काव्यादर्श -3.114) **8** संख्यात प्रहेलिका

There is a city. In the middle of its name is नाशिक्य, ञ, splendid with four letters on the side, and whose kings are called by eight letters. The city is Kanchi. The kings are Pallavas (who ruled there at the time of Dandi). ञकार is between क आ and च यी. प, अ, ल, ल, अ, व, अ, :. are the eight letters in Pallava. Designation by four letters and eight letters to confuse the reader makes this Sloka संख्यात प्रहेलिका.

गिरा स्खलन्त्या नम्रेण शिरसा दीनया दृशा ।

तिष्ठन्तमपि सोत्कम्पं वृद्धे मां नानुकम्पसे ।।

(काव्यादर्श -3.115) **9** प्रकल्पिता प्रहेलिका

The ordinary meaning is this. You old woman, with speech slurring (due to disease), with head bowed (desiring love), standing before me with unsatisfied eyes, trembling (with excessive love), you do not show me any favour (because of your old age). Actually, the meaning is different. वृद्धि is increase, or Lakshmi. You, Lakshmi (wife of Purana Purusha, Vishnu), are not showing me any favour when I am praying with a wavering voice (due to

poverty), with my head bowed (out of devotion), sitting in front of you, with piteous eyes. This is प्रकल्पिता प्रहेलिका.

आदौ राजेत्यधीराक्षि पार्थिवः कोऽपि गीयते ।

सनातनश्च नैवासौ राजा नापि सनातनः ।।

(काव्यादर्श -3.116) **10** नामान्तर प्रहेलिका

You damsel with roving eyes, you sing of the first king and say that he is permanent. That king is not permanent and he is not even a king. The question posed is, "Who is that king"? सनातनः is split into स न अतनः, अतनः is devoid of तन. पार्थिव means sprung from the Earth, a tree, called रजातनः. The answer to the question posed by the Sloka is this. It is a tree (sprung from the Earth), whose name begins with राजा and there is (double negative) तन that is Rajatana, which is neither a king nor permanent.

य एवादौ स एवान्ते मध्ये भवति मध्यमः ।

अस्यार्थं यो न जानाति तन्मुखे तं ददाम्यहम् ।।

(काव्यादर्श -व्याख्या) **11** नामान्तर प्रहेलिका

That which is at the beginning is at the end. In the middle is the middle. I give it in the mouth of one who does not know its meaning. What is it? The answer is यवस, a type of grass, fed to cattle. य is at the beginning, स at the end, and in the middle is व. This is also नामान्तर प्रहेलिका. This verse is also given in Bhandagara 185.18.

न यस्यादिर्न यस्यान्तो मध्ये यस्तस्य तिष्ठति ।

तवापि स्तो ममापि स्तो यदि जानासि तद्वद ।।

(काव्यादर्श -व्याख्या) **12** नामान्तर प्रहेलिका

It has no beginning. It has no end. It stays in the middle. It is yours. It is mine. Tell me if you know. It is नयन, eye, which begins and ends with न and य is in the middle. This verse is also given in Bhandagara 185.17.

तरुण्यालिङ्गितः कण्ठे नितम्बस्थलमाश्रितः ।
गुरूणां संनिधानेऽपि कः कूजति मुहुर्मुहुः ।।

(काव्यादर्श -व्याख्या) 13 नामान्तर प्रहेलिका

The young woman embraces the neck. The place is on the waist. Pleasant noises are made in the presence of elders. Who is it? The answer is घटं, a water pot, carried on the waist of the young woman, who clasps its neck, and which is used as a musical instrument. This is also नामान्तर प्रहेलिका. The above three Slokas are from the commentary on 3.116 of Dandi. This verse is also given in Bhandagara 184.8 and Sarngdharapadhati 520.

हृतद्रव्यं नरं त्यक्त्वा धनवन्तं व्रजन्ति काः ।
नानाभङ्गिसमाकृष्टलोका वेश्या न दुर्धराः ।।

(काव्यादर्श -3.117) 14 निभृता प्रहेलिका

The apparent question is this. "Who deserts a man, who has squandered his wealth, and goes to a rich man? Who attracts the whole world by her clever actions"? One answer is वेश्या, a prostitute, who is difficult to control. The other answer is नदी, "River". भङ्गि means different ways and waves. समाकृष्ट means attract and drown those who come near. नर is man and आश्रयपदं, mountain. धनवन्तं is rich man or समुद्र, Ocean. द्रव्यं is money or branches and leaves of a tree, from the root दुरु, a tree. The real meaning is this. "The river attracts men by its waves and drowns them. It cannot be stopped. It carries branches and leaves of trees. It flows from the mountain (which is like a hospitable man) and runs into the Ocean, with all its riches". Another answer to the question is "Wealth, Lakshmi". This is निभृता प्रहेलिका.

जितप्रकृष्टकेशाख्यो यस्तवाभूमिसाह्वयः ।
असौ मामुत्कमधिकं करोति कलभाषिणि ।।

(काव्यादर्श -3.118) 15 समानशब्द प्रहेलिका

Oh, you who utter sweet words, your coral flowery lips by their inherent brilliance win me and excite me very much to kiss them. वाल is hair. प्रकृष्टकेश is dense hair and प्रवाल, coral or flower. अभूमि is not earthly and अधर, lip. These words are used only to confuse. It is like द्विरेफ, two *Rs*, a bee. This Sloka is समानशब्द प्रहेलिका.

शयनीये परावृत्य शयितौ कामिनौ रुषा ।
तथैव शयितौ रागात्स्वैरं मुखमचुम्बताम् ।।

(काव्यादर्श -3.119) **16** सम्मूढ प्रहेलिका

This is about two lovers who quarrel. The angry young woman lay on the bed with her face averted. When their love increased and the anger subsided, they again lay like that and kissed each other freely. The question is this. How did they kiss each other when their faces were turned away from each other? Here परावृत्य means with faces averted. तथैव means परावृत्य or "like that". In the second sense of this word, they turned round again to face each other to kiss. It is सम्मूढ प्रहेलिका.

विजितात्मभवद्वेषिगुरुपादहतो जनः ।
हिमापहामित्रधरैर्व्याप्तं व्योमाभिनन्दति ।।

(काव्यादर्श -3.120) **17** प्रहाङ्क प्रहेलिका

I praise the sky, where the rays, of the father (Sun) of the enemy (Karna) of the son (Arjuna) of that one (Indra) who was defeated by Garuda, are covered by the enemy (water) of the destroyer of cold (Agni). To put it simply, it was not hot, as the sky was cloudy. The use of a string of योगारूढशब्दा: to cover the real meaning of the Sloka makes it प्रहाङ्क प्रहेलिका. This is also given in Sarngdharapaddhati 518.

If the verse had not been प्रहेलिका, it has the fault of व्युत्पन्न. Bhamaha considers that the use of विजितात्म is a fault called अवाचक. Bhoja considers हिमापहामित्रं a fault called क्लिष्ट. Gaudas favour this style.

न स्पृशत्यायुधं जातु न स्त्रीणां स्तनमण्डलम् ।

अमनुष्यस्य कस्यापि हस्तोऽयं न किलाफलः ।।

(काव्यादर्श -3.121) 18 एकच्छन्ना प्रहेलिका

It is the hand of one who is not a man, which never touched a weapon nor a woman's breasts. Still it is fruitful. अमानुष्य is used for गन्धर्व. So अमानुष्यहस्त is castor, for which it is a synonym. The hidden meaning is this. The plant of the castor (being tender) cannot be made into a sheath for any weapon. It is unfit to touch any woman's breasts (being heartless). In this Sloka the castor seed is explained while the plant is concealed. So it is एकच्छन्ना प्रहेलिका.

केन कः सह संभूय सर्वकार्येषु संनिधिम् ।
लब्ध्वा भोजनकाले तु यदि दृष्टो निरस्यते ।।

(काव्यादर्श -3.122) 19 उभयच्छन्ना प्रहेलिका

What or who is with a man in all his actions, but if seen at the time of eating (in food), it is promptly removed. The answer is also hidden in the Sloka. कः is hair or head, *vide* Panini 4.3.120. The Sloka is in उभयच्छन्ना प्रहेलिका.

सहया सगजा सेना सभटेयं न चेज्जिता ।
अमातृकोऽयं मूढः स्यादक्षरज्ञस्तु नः सुतः ।।

(काव्यादर्श -3.123) 20 संकीर्ण नामान्तरिता प्रहेलिका

He was not victorious with an army of horses, elephants and foot soldiers. My son born of one learned in Vedas is motherless but a fool. सहया is split into स ह या. Similarly for the other words. मातृका is वर्णमाला. The hidden meaning is this. If this वर्णमाला using the letters ह या ग जा से ना भ टा is not learnt by intense practice, my son (of a Vedic scholar, who has learnt the Vedas by heart) is considered stupid being ignorant of वर्णमाला. It is संकीर्णा प्रहेलिका. It is mixed with नामान्तरिता and is a mixed प्रहेलिका.

हार्दध्वान्तनियन्तृभास्वरवपुः स्ववासिनां सर्वतो

दुर्वारारिपरिक्षयं विदधती ध्यातैव निर्वाणसूः ।
देहार्धे निहिता भवेन भुवनत्राणैकतानात्मना
देवि त्वं त्वमिवापरा जगति का सत्केसरीन्द्रस्थितिः ।।

(देवीशतकं -102) **21** प्रहेलिका

नियन्तृ प्रमाथि ordainer, वारारिपक्षयं अजेयशतृशमनं destroy unconquerable enemies, विदधती कुर्वाणा do, निर्वाणं मोक्षं Moksha, सूते gives, भुवनत्राणैकता-नान्मना always engaged in protecting the three worlds, सत्केसरीन्द्रस्थिति शोभनसिंहराजे अवस्थानं staying in the glorious shape of a lion, केवलं देहार्धे निहिता भवेन इत्यत्रा कारप्रश्लेषो वल्याख्यायेतSiva kept Bhavani in just half his body. The introduction of shape is commented upon, तथा अभवनेन अविद्यमानसंसारिणाजेन भगवता विष्णुनादेहार्धे शरीरोपरिभागे निहितेति एतावान् स्तुति विशेष: Vishnu kept the top half of his body as a lion for some special reason. This is the speciality of the Stuti. Here the question is त्वमिवापरा का the answer to which is सत्केसरीन्द्रस्थिति:. To the question त्वत्तुल्या का the answer is भगवन्नृसिंहमूर्ति:. So the Sloka is प्रहेलिका.

Oh Devi! You have a body which ordains the stupefaction of the heart. You destroy the unconquerable enemies of all the Gods. You give Moksha by just meditation. Siva has kept you in half his body. You are always engaged in protecting the three worlds. In this world, who is better than you riding on a magnificent lion? In this Sloka the answer to the question त्वमिवपरा का is भवन्नृसिंहमूर्ति:, Lord Narasimha mentioned as सत्केसरीन्द्रस्थिति:. As the question and answer are in the same Sloka it is Prahelika.

प्रतिभायाः परं तत्त्वं बिभ्रती पद्मलोचनम् ।
पश्चिमायामवस्थायां पादुके मुह्यतो मम ।।

(पादुकासहस्रं -916) 22 क्रियावञ्चन प्रहेलिका

प्रतिभाया इत्यस्य षष्ट्यन्तप्रतिशब्दसाम्येन प्रतिपूर्वात् "भा दीप्ता" इत्यस्माद्धातोः प्रार्थनायां लिङ् मध्यमपुषैकवचनान्तस्थक्रि शब्दस्य

वञ्चनात् क्रियावञ्चनप्रहेलिका ।।

पश्चिकायामवस्थां अन्त्यकाले at the time of my death, प्रतिभाया: प्रत्यक्षभूया: appear in person.

Oh Paduka! Bearing Vishnu you appear before me in person at the time of my death. Here प्रतिभाया: is an adjective. This is क्रियावञ्चनप्रहेलिका.

यामः श्रयति यां धत्ते यैन यात्याय याञ्च या ।

यास्य मानाय यै वान्या सा मामवतु पादुका ।।

(पादुकासहस्रं -917) 23 विवक्षितानेकनामवञ्चन प्रहेलिका

अत्र यशब्दस्य सप्तविभक्तयो वञ्चयन्ते । सप्तस्वपि वाक्येषु संहिताकालेऽविवक्षितपदान्तरभ्रान्त्या विवक्षितपदाऽतिभानात् प्रहेलिका-भेदः ।।

अकारो विष्णुवाचक: the letter अ: is Vishnu, यां पादुकां Paduka, श्रयति सेवते uses it for walking, या Paduka, अं विष्णुं धत्ते carries Vishnu, या एन विष्णुना याति it is under Vishnu's control, या आय विष्णवे शेषभूतेति यावत् for Vishnu in the form of Sesha, या आत् अभवदिति शेष: it is for Vishnu, या अस्य विष्णो: भानाय पूजार्थे it is for worshipping Vishnu, या सा विष्णौ विषयेवान्या सम्यक् भजनीय it is to be worshiped in matters relating to Vishnu, सा पादुका मामवतु may the Paduka protect me!

The Paduka carries Vishnu. It is under Vishnu's control. Vishnu uses it for walking. It is intended for Vishnu. It is to be worshipped in matters relating to Vishnu. All the seven cases of the letter य are in this Sloka. It is termed विवक्षितानेकनामवञ्चन प्रहेलिका.

नन्द गोपप्रभो धर्मैर्व्रज वृद्धार्य सद्गतिम् ।

भज तामेव बुध्वाऽद्रिं तनु त्राणे रतिं गवाम् ।।

(यादवाभ्युदयं -6.48) 24 क्रियाचतुष्टयवञ्चिका प्रहेलिका

अत्र नन्दगोपेति व्रजवृद्धेति च एकसंबोधनपरतया, भजतामिति शत्रन्ततया, तनुत्राणेति कवचपरतया च झटिति प्रतीतेः

क्रियाचतुष्टयवञ्चिका प्रहेलिका । दुर्विज्ञानार्था प्रहेलिका नाम ।।

नन्द be happy , Oh Nanda, तनु कुरु do.

Oh King of Gopas! Be happy with Dharma and great Jnana. Oh you who hail from an illustrious family! Think that this mountain is the best refuge and worship it. Concentrate on saving the cattle. This is क्रियाचतुष्टयवञ्चिका प्रहेलिका.

प्रहेलिकाद्यर्थिबन्धैकाक्षरद्व्यक्षरादिषु ।

क्लिष्टासमर्थनेर्था वाचकाद्या न दूषका ।। 25

देवराजो मया दृष्टो वारिवारणमस्तके ।

अदन्नर्कं च सोमं च विषं पीत्वा क्षयं गतः ।। 26

वारिवारणशब्दोऽत्र नापार्थोऽपि न दुष्यति ।

असमर्थावपि विषक्षयौ सर्वार्थे न दुष्यतः ।।

(अलङ्कारसङ्ग्रह -6.8o, 81) 27 प्रहेलिका

वारि water, वारिवारण culvert, देवर brother-in-law, अजः goat, मस्तक forehead, देवराजः Indra.

Amritananda Yogi (**1250**) says that Prahelika, Ekakshara, Dvyakshara are very difficult. But they are not to be blamed.

Indra, Devaraja, is on the head of an elephant. Offering अर्क, सोम and drinking poison, he died. The real meaning is different. Oh brother-in-law, I saw a goat on the culvert.

रसस्य परिपन्थित्वान्नालङ्कारः प्रहेलिका ।

उक्तिवैचित्र्यमात्रं सा च्युतदत्ताक्षरादिका ।।

(साहित्यदर्पण -10.17) 28

Visvanatha Kaviraja (**1300**) does not consider that प्रहेलिका is an अलङ्कार since there is no रस in it. It is उक्त्यलङ्कार, merely cleverness of the imagination like च्युताक्षरा, दत्ताक्षरा, च्युतदत्ताक्षरा, क्रियाकारककर्मगुप्तं and others..

अपदो दूरगामी च साक्षरो न च पण्डितः ।

अमुखः स्फुटवक्ता च यो जानाति स पण्डितः ।।

(शार्ङ्गधरपद्धति -514) 29 प्रहेलिका

It goes a long distance without feet. It is literate but is not a savant. It speaks clearly though it has no mouth. He who knows the answer is a learned man. Answer: letter. This verse occurs also in Bhandagara 184.1.

वने जाता वनं त्यक्त्वा वने तिष्ठति नित्यशः ।

पण्यस्त्री न च सा वेश्या यो जानाति स पण्डितः ।।

(शार्ङ्गधरपद्धति -515) 30 प्रहेलिका

It goes to the forest. Having left the forest it remains in the forest permanently. It is not a prostitute. He who knows the answer is a learned man. The answer is: boat or Nagavalli. This verse occurs also in Bhandagara 184.2.

गोपालो न च गोपालस्त्रिशूली न च शंकरः ।

चक्रपाणिः स नो विष्णुर्यो जानाति स पण्डितः ।।

(शार्ङ्गधरपद्धति -516) 31 प्रहेलिका

He is a cow-herd but is not Gopala. He has a trident but he is not Siva. He has a Chakra in his hand but he is not Vishnu. He who knows the answer is a learned man. Answer: महोक्षः, large bull. This verse occurs also in Bhandagara 184.3.

उच्छिष्टं शिवनिर्माल्यं वमनं शवकर्पटम् ।

काकविष्ठासमुत्पन्नाः पञ्चैतेतिपवित्रकाः ।।

(शार्ङ्गधरपद्धति -517) 32 प्रहेलिका

उच्छिष्टं milked, left over food, शिवनिर्माल्यं Ganges, dung of a jackal, वमनं honey, शवकर्पटं silk cloth, cloth covering a dead body, काकविष्टापसमुत्पन्नाः born of the refuse of a crow, Pippala trees.

Left over food, the dung of a jackal, vomit, the cloth covering a corpse, born of the refuse of crow, these five are holy - which is absurd. Taking the alternate meanings given above, the five objects, milk, Ganges,

honey, silk cloth and Pippala trees are holy. This verse occurs also in Bhandagara 184.4.

काचिन्मृगाक्षी प्रियविप्रयोगे गन्तुं निशापारमपारयन्ती ।

उद्गातुमादाय करेण वीणां मृगाङ्कमालोक्य शनैरहासीत् ।।

(शार्ङ्गधरपद्धति -519) 33 प्रहेलिका

यतोऽयं गीतप्रियो मृगाङ्के मृगो महत्प्रयुक्तं गीतमाकर्णयतुं चन्द्राच्चेदवतरेत्तदा चन्द्रो निष्कलङ्कः स्यात् । तेन मन्मुखसाम्यं च लभेत प्रियविप्रयोगे च संतापकरो मे हिमांशुः अतोऽस्य शत्रोश्चन्द्रमसो मन्मुखसाम्यं मा भूदित्याशयेन वीणामहासीदित्यर्थः ।।

To pass the night, a certain doe-eyed woman, whose husband had gone elsewhere, took in her hand the Vina, in order to sing and laughed slowly after looking at the Moon. Why? If the Moon, who has the emblem of the deer, arrives to hear me sing he will lose his blemish, He will have a face like mine. The Moon is troubling me in the absence of my husband and is my enemy. So he should not have a face like mine. So she laughed at the Vina. This verse occurs also in Bhandagara 185.31.

अवलोक्य स्तनौ वध्वा गुञ्जाफलविभूषितौ ।

निःश्वस्य रोदितुं लगा कुतो व्याधकुटुम्बिनी ।।

(शार्ङ्गधरपद्धति -521) 34 प्रहेलिका

This occurs in Dharma Dasa's Vidagdhamukhamandanam 4.11 as an example of सारहृद्यं which is explained in Chapter 8. It also occurs in Bhandagara 184.9.

गीत्वा किमपि व्याधः शृङ्गं जग्राह तरुणहरिणस्य ।

तमथ समीक्ष्योद्यतकरमेणीमपि लज्जिता व्याधी ।।

(शार्ङ्गधरपद्धति -522) 35 प्रहेलिका

The hunter sang and somehow grasped the horn of the young deer, which was ready to offer its head. Seeing this, the hunter's wife was ashamed. The author is Sarngdhara. This verse occurs in Bhandagara 185.30.

The hunter caught the horn of the deer saying, "I implore you to offer me your head". The deer was willing to do so when the wife of the deer offered her head in the place of her husband's. Seeing this, the wife of the hunter was ashamed that she was the wife of a man who begged favours and realised that animals were superior to human beings.

The first husband of the hunter's wife had died earlier and then she married the hunter. The incident made her reflect, "The deer, an animal, shows her Pati Bhakti and offers her head instead of her husband's. I, a woman, accepted a second husband when I lost my first husband and showed no deep love for my first husband". So she was ashamed.

Another version is this. The hunter did not extend his hand towards the ear with which the deer heard the song. He extended it towards the heartless, hard horn. The fool has done something improper. Even then, the deer, a connoisseur of music and by nature full of pity, was ready to offer its head. The wife of the deer realised that the deer was clever and offered her head instead. The hunter's wife was ashamed of her fool of a husband.

केन क्रौञ्चो विभिन्नः कमवनतगताः के दिनेशस्य तीक्ष्णा
अन्तस्थाद्यक्षरं द्विजकुलमधिकां वक्ति कां जातिमग्र्याम् ।
भृत्यानां कुत्र भक्तिः किमुचितमजयन्क्ष्मां नरेन्द्राः किमर्थं
कस्मै भक्ता अजस्रं प्रविदधति नमः स्वामिने शंकराय ।।

(ईश्वरशतकं -100) 36 प्रहेलिका

विभिन्नः broke, स्वामिना by Kumara, Kartikeya, अवनतगताः went to praise, दिनेश Sun, कराः rays, द्विजकुलं Brahmins, स्वां themselves, इने to their lord, शं कल्याणं good, क्ष्मा Earth, कराय for taxes, प्रविदधति offer, अजस्रं always.

There are many questions in this Sloka, the answers to which are contained at the end in the two words स्वामिने शंकराय. 1. Who broke the Krauncha Mountain? Answer: स्वामिना, by Kumara. 2. To whom has the world gone to pray? Answer: ईशं, to Isvara. 3. Which part of the Sun is severe? Answer: कराः, rays. 4. What is the initial letter of अन्तस्थ? Answer: य. 5. Whom do the Brahmins call superior? Answer: स्वां, themselves. 6. To whom are servants devoted? Answer: इने, their masters. 7. What is the proper reply? Answer: शं, good. 8. Why do kings conquer countries?

Answer: कराय, for imposing taxes. 9. Whom do devotees pray to always? Answer: शंकराय, to Mahadeva. This is clearly Prahelika.

अप्यन्यतो जिगमिषन्प्रसभं निरुद्धो

रागातिभूमिविभवेन विभाव्यमानः ।

एणीदृशा गरुजनस्य समक्षमेव

सव्रीडयैव परितः परिरभ्यते कः ।।

(कवीन्द्रकर्णाभरणं -4.1) 37 अर्थ प्रहेलिका

प्रावारोऽङ्गात्पतितः सन् समाकृष्यते । रागातिशयेन गुरुषु पश्यत्सु लज्जया श्लिष्यते च अङ्गावरकत्वात् प्रसभनिरोध्यकत्वादिकं नायकसाधारणमिति नायकनिष्ठत्वेन चमत्कारका ये धर्माः प्रसिद्धाः तद्रूपत्वमुखेनोत्तरीय-प्रतीतिरिति । आर्थीयम् ।। न च रागेति श्लेषवत्त्वाच्छब्दशक्ति-मूलकत्वमप्यत्रेति वाच्यम् । उत्कटेच्छापूर्वकदर्शनसिय रागेत्यादिविशेष-णार्थतया रागपदेनोभयत्रापीच्छाया एव विवक्षिततया आरुण्यस्याविव-क्षितत्वात् । आरुण्यस्य प्रकृतानुपयोगित्वात् । "द्वौ प्रावरोत्तरासङ्गौ" इत्यमरः ।।

प्रसभं forcibly, एणीदृशा woman with eyes like a deer, सव्रीडया shyly, परितः all round, परिरभ्यते embraces, राग passion, red colour, प्रावारः आसङ्गः upper garment.

Whom does the woman, with eyes like a deer, shyly embrace in the presence of elders, forcibly and with excessive passion? Answer: रक्तोत्तरासङ्गः, red upper garment. The woman's upper garment had slipped from her shoulder and she was hugging it close to her chest shyly from modesty. This is अर्थप्रहेलिका.

किसलयललितां मलिनामलिनामावलिभिरुल्लसन्मुकुलाम् ।

कामवलोक्य विलोचनमपसरति न जातु सरसानाम् ।।

(कवीन्द्रकर्णाभरणं -4.1) 38 शब्द प्रहेलिका

किसलयादिपदानां मुखवृत्त्या लतान्वितार्थत्वात् अधरादौ तेषां साध्ववसानवृत्त्यैव प्रवृत्तिः । अतो लतायां सिद्धानामर्थानां स्पष्टत्वम् तात्पर्यविषयतया मुख्यस्य कान्तारूपास्यार्थस्य गोप्यत्वमिति बोध्यम् ।।

किसलय lotus, ललितं tender, अलि bee, आवलि line, अपसर्ति attracts.

What attracts the eyes of amorous men when looking at tender creepers with clusters of flowers with lines of black bees around them? Answer: कान्तां damsel, whose lips are tender like a lotus and whose eyebrows are black like a string of bees. This is शब्दप्रहेलिका..

विविक्तरूपा सुतरामसूर्यंपश्या प्रिया संपदि या बभूव ।

वीर त्वदीयद्विषतामिदानीं सैव प्रिया भाति दधत्यसुंका ।।

(कवीन्द्रकर्णाभरणं -4.1) 39 शब्द प्रहेलिका

विविक्तरम्यत्वे निर्जनत्वं च सूर्यदर्शनराहित्यं गुप्तत्वम् । सूर्यकिरण-संयोगाभावाच्च दधती आधारभूता असुंका सुंशब्दरहिता दरीति यावत् ।।

विविक्त निर्जन uninhabited, असूर्यंपश्या not touched by the Sun's rays, असुंका without the letter सु, दरी cave.

Oh warrior! Your wife, who was not touched by the Sun's rays and was excessively beautiful in the days of riches and is now reduced by your enemies to this state, still shines. Answer: सुंदरी, beautiful woman, who is in a cave untouched by the Sun's rays in a jungle. The word दरी is formed from the word सुंदरी by dropping the letter सुं. This is शब्दप्रहेलिका.

वनान्तवृत्तिरपि सन्यः सदालयमध्यगः ।

अन्त्यस्पर्शादियुक्तोऽपि यः स्पृश्यः सोऽभिधीयताम् ।।

(कवीन्द्रकर्णाभरणं -4.1) 40 शब्द प्रहेलिका

वनान्तवृत्तेरालयमध्यगत्वं विरुद्धम् । "मलयपवन" इति शब्दस्य वनशब्दान्तवृत्तित्वात्, लयशब्दस्य मध्यगत्वाच्च तत्परिहारः । अन्त्यश्चण्डालादिः तत्स्पर्शिनः स्पर्शयोग्यत्वमिति वरोधः । अन्त्यस्पर्शो मकारः "कादयो भावसानाः स्पर्शाः" इत्युक्तेः । तदादित्वं

स्पर्शनप्रत्यक्षविषयत्वं चेति तत्परिहारः ।।

वनान्तवृत्तिः the end of the forest, सदालयमध्यगः in the middle of a temple, अन्यस्पार्शादियपक्तः touched by Chandalas and others, स्पृश्यः may be touched, वनान्त the letters वन are at the end, सदालयमध्यगः in the middle are the letters लय, अन्त्यस्पर्शः the letter म is at the end

Tell me what is at the end of the forest in the middle of the temple, touched by Chandalas and others and still can be still touched by others? All these are contradictory to each other. Answer: मलयपवनः the wind from Malaya Mountain, which has वनः at the end, लय in the middle and म at the start. This is शब्दप्रहेलिका.

गुणे कृते बिभ्रति येऽत्र वृद्धि भागस्य हारेण भजन्ति नाशम् ।
गतिं लभन्ते विपरीतरूपां के द्विर्वधात्सत्कृतिमाश्रयन्ति ।।

(कवीन्द्रकर्णाभरणं -4.1) 41 शब्द प्रहेलिका

गुणनेन अङ्कानां वृद्ध, भागहरणे हानिः, वामतो गतिः, द्विगुणनं कृतिः "सुमद्विधातः कृतिरुच्यते" इत्युक्तेः "गुणविधौ वृद्धिः, ताडनादिवृत्तौ सत्कारः" इति विरोधः । "भागहरणे हानिर्विपरीता" इत्यत्राशक्तिमूलकत्वम् ।।

गुणन panegyric, अङ्कः sign, कृतिः action, production, सत्कृतिः honour..

What increases by Guna and is destroyed by division, goes by a wrong path and obtains honour by a double murder? Answer: अङ्कः, sign, mark This increases by praise and is destroyed by removing a part. This is शब्दप्रहेलिका.

योधान्तरस्थोऽपि न मुक्तभीरुः परादिमान्त्योऽपि सुहृत्समेतः ।
कुम्भस्य जेताऽपि न वानरेन्द्रो भवेत्कठोरोऽपि मनोहरः कः ।।

(कवीन्द्रकर्णाभरणं -4.1) 42 शब्दार्थ प्रहेलिका

वीरान्तरवृत्तेः कातरसङ्गः वैरिभिराद्यन्तयुक्तस्य मित्त्रयोगः । कुम्भकर्णपुत्रजेतुः सुग्रीववत्वाभाव इति विरोधः ।। पयोधरशब्दो मध्यवृत्तिः पकार

आदौ रेफोऽन्ते कलससाम्यं चेत्यत्र शब्दमूलकत्वम् । कठोरोऽ-पीत्यत्रार्थशक्तिमूलकत्वम् ।।

योधान्तरस्थ in the middle of warriors, कातरसङ्गः भीरुः cowardice, परादिमान्त्यो enemies are all round, कुम्भस्य जेता defeated the son of Kumbhakarna, वानरेन्द्रः Sugriva, King of Vanaras, योधान्तरस्थ has the letters योध in the middle, परादिमान्त्यः has the letters प र at each end, कठोरः harsh, hard.

Who is in the middle of warriors but is still afraid, who is surrounded by friends even though enemies are all round, who is not Sugriva even though he defeated the son of Kumbhakarna and who is good looking though he is harsh? Answer: पयोधरः, woman's breast, which has योध in the middle and प र at at each end, which is bigger than a pot and is hard to the touch but is pleasant. पयोधरः forms अर्थप्रहेलिका and the others शब्दप्रहेलिका. Thus this Sloka is शब्दार्थप्रहेलिका.

ज्याबन्धः शिथिलीभवत्ययममी शम्यन्तु कोलाहलाः
स्वामिंस्त्वन्मृगयाविहारकुतुकासक्तिः क्षणं तिष्ठतु ।
इन्दौ स्प्रष्टुमुपागतेऽपि सहसा निःशङ्कमन्याङ्गनां
मा मा मा स्पृश मा स्पृशेति चकिता यद्रोहिणी जल्पति ।।

(भावशतकं -14) 43 प्रहेलिका

मृगयाचकितमृगापगमाद्विमृगे चन्द्रे रोहिण्याः परपुरुषशङ्केति ।।

Nagaraja, **(300)** King of Dharanagara, is the reputed author of Bhavasatakam. "Loosen the bow string. Let the commotion subside. Lord! Let your desire for hunting wait a minute". This is the advice of the minister to the king. At this time Rohini is telling Chandra who came hurriedly to embrace her, "Do not touch me. Do not". Why? Answer: Rohini sees the Moon without the mark of the deer, as the deer was hunted by the king. So she suspects him to be somebody else and rejects him.

तीक्ष्णाग्रं कठिनं कुचद्वयमिदं तन्वङ्गि यच्चोन्नतं
तद्वक्षः परिहाय किं प्रियतमः पृष्ठे समालिङ्ग्यते ।
किं कुर्मः सखि नर्मकेलिषु मया दष्टे रसेनाधरे

रुष्टोऽयं गमनोद्यतस्तदधुना पन्थानमानीयते ।।

(भावशतकं -15) 44 प्रहेलिका

धवलो हि प्रतोदेन प्रेरितः पन्थानमायाति ।।

The nipples of the two hard uplifted breasts are stiff. The lover discards such breasts and embraces her from behind. Why? The answer is given by the Nayika to her Sakhi. "What shall I do Sakhi? He was angry because I had bitten the sweet lips in play and wants to go away. So bring me a traveller".:

पत्रावलीचित्रकपोलपालिं प्रातः सपत्नीमवलोक्य काचित् ।

तुतोष लाक्षाक्तमनाप्तनिद्रं पुनः प्रियं वीक्ष्य विषादमाप ।।

(भावशतकं -18) 45 प्रहेलिका

पत्रावलेदविनाशादनया संयोगो नाभूदिति तुतोष । सर्वस्वामपि निशायां प्रीतिबाहुल्याददतिपादपतनैः संमानितापि मानमियं न मुमोचेति विषादमाप ।।

A damsel saw her husband's second wife without Patravali marks on her cheeks and was happy. She saw her sleeping husband with marks of lac and was sad. Why? Answer: The presence of the Patravali marks indicated that her husband did not have intercourse with her rival and so she was happy. The lac marks indicated that her husband was kicked by her rival who was still angry with him. This made her sorry.

कान्तः क्वापि गतेऽस्ति कोपकलितः श्वश्रूजनैः संकुलं

वेश्म स्तोकमिदं महोत्सववशात्सख्या गृहे याम्यहम् ।

मध्याह्नो विषमः सुपान्थ भवता तस्मान्निकुञ्जोल्लस-

द्ग्रामस्योत्तरतः सरोऽस्ति ललितं किं तत्र न स्थीयते ।।

(भावशतकं -22) 46 प्रहेलिका

A lady is telling a stranger, "My husband has gone somewhere. My father-in-law's house is in commotion. I have come to my friend's house for a while on the pretence of a festival. Good traveller, the afternoon is hot. There is a lake to the North of the village where there is a pleasant bower. Why do you not stay there"? Answer: she is making an assignment.

शोणाङ्कः शशलाञ्छनः किसलयं शोभां विधत्तेऽलिना

कम्बुः क्वापि सुरेखितः कुवलये बन्धूकपुष्पाञ्चिते ।

एवं धूर्तसखीजने ददाति तां मुग्धां गृहीत्वा शठः

किं दृश्यं नयनेषु नेति कथयन्वापीं ययौ क्रीडितुम् ।।

(भावशतकं -26) 47 प्रहेलिका

जलक्रीडाव्याजेन व्यभिचारचिह्नप्रक्षालनं स्यादिति ।।

The villain is telling the Sakhis of the naive damsel, "The Moon with the sign of the hare bears the beauty of the lotus stalks. The lotuses are marked by the bees. The lake is adorned with Bandhuka flowers". He took her to the tank for Jalakrida, water sports. What was hidden? Answer: giving the pretext of Jalakrida, the rascal was washing off the signs of adultery.

काचित्साश्रुमुखी वियोगविधुरा धृत्वा करे लेखनीं

सर्वस्यां निशि कामलेखमखिलं शून्या लिखित्वा पुनः ।

कान्ते प्रेषयति स्म सोऽपि चतुरो निर्वर्णमालोक्य तं

साकं दुःखमुदौ चकार सहसा पक्षित्वमाकाङ्क्षते ।।

(भावशतकं -31) 48 प्रहेलिका

ईदृशीभवस्थां सा प्राप्तेति दुःखम् । मयि सुतरां प्रीतिं सा धत्त इति हर्षः ।
अन्यत्रात्र पदे पदे भावः ।।

"The weeping woman, who was afflicted by her husband's absence, took the pen in her hand once again and wrote all night nothing in the love letter. The clever man saw the pale woman and was both happy and distressed cherishing a desire to transform into a bird. Why"? Answer: he was sorry that she had been reduced to this state. He was happy that she was giving him so much love. निर्वर्ण means both pale and without letters. पक्षित: means both being a bird and being on one's side.

तत्कालयोग्याभरणा व्रजन्ती काचित्समीपे हृदयेश्वरस्य ।

विलोचने नाञ्जयति स्म तारं न चापि हारं हृदये न्यधत्त ।।

(भावशतकं -32) **49** प्रहेलिका

सती अन्तरभयात् । असती व्यभिचारप्रकटनभयात् । अथवा विशालयोरक्ष्णोरञ्जनेन महती वेला स्यात् । हारः कामाग्निना दग्धो भविष्यतीति ।।

At a time when her lover was nearby, she discarded her ornaments suitable for the occasion. She did not apply collyrium to her eyes. Nor did she keep the necklace on her chest. Why? Answer: 1. The virtuous woman did not do so because of fear of scandal. The adulterous woman did not do so because it would proclaim her adultery.. 2.Alternately, the eyes were very wide and the collyrium had been washed by the tide of tears. The necklace would be burnt by the fire of love.

उद्यानवाटीषु कदापि बाले मा गास्त्वमेकैव यथा गतोऽह्नि ।

क्वचितक्वचित्कण्टकिनां तरूणां सङ्गेन दुःखी स्तनभार एष ।।

(भावशतकं -42) **50** प्रहेलिका

उद्यानगमननिषेधव्याजेन पत्युः पुरः स्तननखाङ्कगोपनम् ।।

The Sakhi is addressing the Nayika in the presence of her husband. "When you went alone in the afternoon, by contact with some thorny trees, your heavy breasts were bruised". Why did she say this? Answer: the Sakhi is concealing the marks of nails on the breasts from the husband attributing them to thorns.

अक्ष्णोरञ्जनमोष्ठयोश्चरणयोस्ताम्बूललाक्षाकृते

रागः पत्त्रलता कपोलविषये देहे घनं चन्दनम् ।

आसां तिष्ठति सर्वदा मम पुनर्दृष्टा कदाचित्क्षणं

श्वश्रूः किं विदधे वृथैव दधते दुःखं सपत्न्यो यदि ।।

(भावशतकं -43) **51** प्रहेलिका

सपत्नीशृङ्गारवर्णनव्याजेन स्वसौभाग्यप्रकटनं । अत्र पदे पदे भावाः ।।

One wife is describing another. "She has collyrium in the eyes. Betel leaves have made her lips red. Her feet are coloured red. Thick sandalwood paste covers her chest. She always sits before me". Why do mothers-in-laws inflict this sorrow on co-wives uselessly? Answer: in describing the other

woman's decoration she is proclaiming her own happiness.

देहे घनश्चन्दनचन्द्रलेपो बिम्बाधरे यावकरागयोगः ।

प्रातः कृतोऽयं चतुरे भवत्या तन्वङ्गि शोभां त्वयि कां तनोति ।।

(भावशतकं -46) 52 प्रहेलिका

अवेलाशृङ्गारेण त्वया रतिचिह्नाच्छादनं कृतमिति द्योतयति । अथवा काकुवाक्यैरसंयोगादसौभाग्यं स्थापयति ।।

You clever lady, you have applied thick Sandalwood paste to your body. Your lips are red, like the colour of ripe Yava grain. What can be compared with your beauty? Answer: by decorating herself untimely, she is covering the marks of love. Or, by Kaku, change in intonation, she has not had intercourse.

हारस्तार उदारमौक्तिकमयं सीमन्तसच्चित्रके

वासश्चन्द्रसितं तनौ रुचिकरो लेपो घनश्चान्दनः ।

धम्मिल्ले सखि मल्लिकास्त्रगुचितैरेतैः सुधादीधिते-

र्मन्ये स्वास्यजितस्य जेतुमधुना ज्योत्स्नामिमां वाञ्छसि ।।

(भावशतकं -47) 53 प्रहेलिका

चन्द्रोदये श्वेताभरणैरलक्षिता व्यभिचाराय गन्तुमीहस इति वर्णनव्याजेन प्रकटयति ।।

"The necklace is full of pearls. There is a design painted at the base of the hair on your forehead. The dress is white like the Moon. Sakhi your garland is strung with white Mallika flowers. I think you want to surpass Moonlight in brightness". What is the meaning of the Sakhi's words? Answer: by referring to Moonlight and white cloth, the implication is that the Nayika is going for committing adultery.

व्रज दूति समर्प्यतां भवत्या नवताटङ्कयुगं करे तदीये ।

इदमेव निवेदयिष्यतीमां मदवत्स्थामलमत्र पत्रलेखैः ।।

(भावशतकं -48) 54 प्रहेलिका

कज्जलमिश्राश्रुकणिकाङ्कितत्वेन तस्य सवर्णतेति ।।

ताडङ्क ear-rings, सवर्ण all of the same colour.

"Duti, leave me! You have delivered with your two hands the new pair of ear-rings into his hands. I will describe my condition like this. Enough of letters". Answer: drops of tears are mixed with collyrium applied to her eyes and all the letters are black.

चन्द्रोदये जृम्भति कर्तुकामे किंचित्प्रिये प्रोद्धतजातकामे ।

विलोक्य किंचिन्मणिसौधभूमौ निक्षिप्य काचिद्वसनं ललज्जे ।।

(भावशतकं -51) 55 प्रहेलिका

चन्द्रप्रतिबिम्बाच्छादनेऽपि ज्योत्स्नायास्तादवस्थ्येन नग्नस्वाङ्गदर्शनात् ।।

When the Moon had risen, a woman in love saw a clear slab of stone on which she kept her clothes. Then she became shy. Why? Answer: even after covering the reflection of the Moon with her clothes to prevent the Moon from seeing her, she was shy because her nudity was visible in the Moonlight.

उक्तं कार्यमभून्नवेति किमिह प्रष्टव्यमेतत्त्वया

हन्तानुक्तमपि प्रसाधितमहो कृत्यं स्वबुद्ध्यैव मे ।

तद्दूति त्वद्दृतेऽस्ति का मम सखीत्याख्यातमात्रैव सा

सव्रीडा मुहुरम्बरं नयनयोरन्तेन किं वीक्षते ।।

(भावशतकं -52) 56 प्रहेलिका

यन्मदीयमम्बरं तेन नीतं तत्त्वया परिवृत्य पुनरानीतमिति ।।

The Nayika tells her Sakhi, " Oh Sakhi! You reported that the said job has been carried out. What is there to ask. Lo! By my own intelligence, I have accomplished what is not uttered by you. Oh Sakhi! Without you acting as my messenger, what is there for me"? After saying this, why does she look at the dress again shyly with a side glance? Answer: the dress was taken by my lover. It was diverted by you and brought back here.

यस्मिन्स्फुटरश्मिपुञ्जविलसच्छ्रीस्फाटिकग्रावभा-

तुल्याच्छाम्भसि चित्तहारिणि सरोमध्ये न पङ्केरुहम् ।

तत्राहं सलिलं पिबामि तरसेत्युर्वीं भ्रमन्ती सुह-

क्ताद्दग्भूतसरोवरं न लभते को वात्र हेतुर्वद ।।

(भावशतकं -53) 57 प्रहेलिका

सर्वत्र निजवदनप्रतिबिम्बावलोकनात् ।

The lake has no lotuses. Its waters attract the mind. The water is sparkling with white crystalline stones in the clear light. If you go all over the world you will not find another like this. I will not drink the water. Why? Answer: because she sees the reflection of her face everywhere.

आलिङ्ग पतिवाचमुद्गिर सुधाकण्ठि क्क भूयो वयः
कोपं मुञ्च मयि प्रसीद सुभगे नैवं विधास्ये पुनः ।
पश्य श्वश्रु कथं वदत्ययमहो मानोन्नतां सारिका-
मेवं मानयितुं शुको हि भवने दैवस्य चित्रा गतिः ।।

(भावशतकं -54) 58 प्रहेलिका

निशासमयोक्तं शुकाभ्यस्तं पतिवाक्यं व्याजेनाच्छादयति ।

"Embrace me. Oh woman with a melodious voice! Utter contrary words. There is life again. Forget your anger. Do not be like this in future. Sweet lady, give me your favour". "See mother-in-law, how the parrot is addressing the Sarika bird? Such is the strange behaviour of the parrot in the Puja room". What is it? Answer: the wife is disguising her husband's words repeated by the parrot by attributing them to the parrot.

श्रीराम रामेति पदं मनोज्ञं वक्तुं मतिं हन्त विधाय कश्चित् ।
विचिन्त्य किंचित्पुनराशु चित्ते संदेहशाली स शनैर्व्यरंसीत् ।।

(भावशतकं -64) 59 प्रहेलिका

सुरतावसरे स्वेष्टदेवध्यानमयुक्तमिति रीतेरिति ।।

At a particular time he kept in mind the beautiful words "Sri Rama, Rama". Then he pondered, was filled with doubts and slowly discarded the words. Why? Answer: it is improper to pray to God at the time of intercourse.

सङ्ग्रामं त्वयि देव कुर्वति सुरास्तत्कौतुकालोकिनः
पश्यन्तस्तव विक्रमं निजशिरःकम्पं न के चक्रिरे ।

लोकेशादिक्पालकोटिकलितां मालां समुत्तारय-

न्भीतश्चारुमतिर्व्यलम्बत पुनः खण्डेन्दुमौलिः क्षणम् ।।

(भावशतकं -66) 60 प्रहेलिका

निजशिरःकम्पनेन सुधांशोः सुधाक्षरणान्मुण्डमाला सजीविता भविष्यतीति ।।

Parvati tells Siva "Oh lord! You fought in the war. The Gods were watching your valour with curiosity. But you never shook your head". After removing Isvara's garland of skulls, clever Gauri replaced the Moon again in a moment. Why? Answer: by Siva shaking his head, Amrita from the Moon, Sudhansu, would fall on the skulls and revive them back to life. So Siva did not shake his head.

यूनां नागरिका विधाय विपुलं मानग्रहं याः प्रिया-

न्पादे पातयथ प्रियाणि वदतो दक्षालिभिः शिक्षिताः ।

ग्रामीणाः सरला वयं पुनरमूः कान्तैर्न विद्मः क्वचि-

न्मानं कर्तुमिहालयोऽपि न तथा याः शिक्षयेयुश्च नः ।।

(भावशतकं -73) 61 प्रहेलिका

अत्र काकुवाक्यैः पदे पदे भावः ।।

Cultured urban women, tutored by expert Sakhis, make their lovers fall at their feet by showing great anger and then by cooing sweet words. We are simple, good-natured, country women. We never get angry with our husbands. We have no Sakhis. Who will teach us? Answer: by Kaku, change in intonation, the meaning is the opposite in each line.

त्वं मुग्धे न तु मन्दिरं पितुरुपानीतासि भर्तुर्गृहा-

त्तत्काव्यं परिपूजयैनमपरैः किं तैर्ग्रहैः पूजितैः ।

एकोऽसावपराङ्मुखः फलति नैवेच्छानुकूलैः फलै-

रित्येवं कथिते सखीभिरभवन्मन्दाक्षमन्दा वधूः ।।

(भावशतकं -79) 62 प्रहेलिका

संमुखे शुक्रे भर्तुर्गृहे गमनं न संभवति । व्यभिचारः सुलभश्चात्र ।।

"Ignorant girl! You have not brought to your father's house that Kavya from your husband's house that is worshipped by others. Why were their planets worshipped? One which is not favourable produces fruit while the desired one doe not bear fruit". When her Sakhis said this her eyes became blurred. Why? Answer: with the planet Sukra in front, it is not possible to go to her husband's house. It is easy to commit adultery here.

अन्योन्यं भुजगवराः शंकरसर्वाङ्गभूषणीभूताः ।

पश्यन्तो वदनानि प्रायः कम्पं भजन्ति को हेतुः ।।

(भावशतकं -82) 63 प्रहेलिका

नीलं कण्ठं विलोक्य केनायं दंशापराधः कृत इति ।।

The best of serpents were ornaments on Siva's limbs. They saw their faces in the morning and were trembling. What was the cause of their fear? Answer: they saw the blue throat of Siva and were looking at each other to find out which snake had bitten Siva.

त्वं पार्थादधिकोऽसि सम्प्रति धनुर्विद्याविदामग्रणीः

प्रीत्या यद्वचनं करोषि नियतं कुर्या विशेषादिदम् ।

चन्द्रेणेह कलङ्किना मम मुखं गायन्ति तुल्यं ततो

हत्वैनं प्रिय पातयास्य हरिणं प्रातः प्रयातासि यत् ।।

(भावशतकं -87) 64 प्रहेलिका

प्रातर्विदेशं प्रयातरि प्रियतमे सूर्योदयमनाकाङ्क्षमाणा मृगवधमादिशति । तद्वधेन रात्रेस्तथैवावस्थानात् । तद्वियोगादियं परासुर्भवित्री । त्वं तमेव यथाकालं पश्यसीति तत्समत्वात् ।।

The wife is telling her husband, "You are greater than Arjuna. Among those who practice archery, you are the foremost". The husband replies, "Whatever you ask me to do lovingly, I will certainly do that". The wife says now, "The marks on the face of the Moon are singing in my face. Therefore, my beloved, if you are going away in the morning, kill the deer in the Moon". Answer: this is a dialogue between a wife and a husband who is preparing to go on a long journey the next morning at Sunrise. The wife orders her husband to kill the deer on the Moon so that the night cannot end. Otherwise she would die due to separation.

पतिव्रताहं प्रमदासु रूढा लोकापवादो नितरां गरीयान् ।
उल्लङ्घ्य शीतं व्रज वर्तमानमायाहि पूर्वं प्रिय भाविशीतात् ।।

(भावशतकं -94) 65 प्रहेलिका

अधरस्फुटनपरीहारः ।।

I am a chaste woman. There is no scandal about me. Come now before it is cold weather. Answer: her lips are twitching, which is an indication of intercourse.

अनेकसुषिरं वाद्यं कान्तं च ऋषिसंज्ञितम् ।
चक्रिणा च सदाराध्यं यो जानाति स पण्डितः ।।

(भाण्डागार -Page 184.5) 66 प्रहेलिका

सुषिरं hole, वाद्यं musical instrument or has व at the end, कान्तं husband or has क at the end, चक्रिणा snake or Vishnu, वाल्मीकं anthill.

It is served by many persons with musical instruments. It has a husband. It indicates a river. It is served by Vishnu all the time. He who knows the answer is a learned man. The answer is वाल्मीकं, ant-hill, which has many holes, has व at the beginning and क at the end. It indicates the Rishi Valmiki and is the abode of snakes.

वने वसति को वीरो योऽस्थिमांसविवर्जितः ।
असिवत्कुरुते कार्यं कार्यं कृत्वा वनं गतः ।।

(भाण्डागार -184.6) 67 प्रहेलिका

Which hero lives in the forest without flesh or bones? He acts like a sword and after finishing his job returns to the forest. Answer: कुलालदोरकः.

रविजा शशिकुन्दाभा तापहारी जगत्प्रिया ।
वर्धते वनसङ्गेन न तापि यमुनापि न ।।

(भाण्डागार -184.7) 68 प्रहेलिका

रवि मन्थानदण्डः churning stick.

Born of the Sun, (churning stick), it has the beauty of the Moon and removes heat. It is loved by every one. It grows by association with the forest. It is not Yamuna River. What is it? तक्रम्, buttermilk mixed with water.

आपाण्डु पीनकठिनं वर्तुलं सुमनोहरम् ।

करैराकृष्यतेऽत्यर्थं किं वृद्धैरपि सस्पृहम् ।।

(भाण्डागार -185.10) **69** प्रहेलिका

It is white, hard, large, round, beautiful and attracts even old people to touch it with their hands. What is it? Answer: विल्व, कुच, the Bilva fruit or breasts.

एकचक्षुर्न काकोऽयं बिलमिच्छन्न पन्नगः ।

क्षीयते वर्धते चैव न समुद्रो न चन्द्रमाः ।।

(भाण्डागार -185.11) **70** प्रहेलिका

It has only one eye but it is not the crow. It prefers a hole but it is not a snake. There is an ebb and tide but it is not the sea or Moon. What is it? Answer: सूचिका needle.

छत्रधारी न राजासौ जटाधारी न चेश्वरः ।

सृष्टिकर्ता न च ब्रह्मा छिद्रकर्ता न तस्करः ।।

(भाण्डागार -185.12) **71** प्रहेलिका

He has an umbrella held over him but he is not a king. He has matted locks of hair but he is not Siva. He creates but he is not Brahma. He makes holes but he is not a thief. Who is it? Answer: पुंध्वजः.

अस्थि नास्ति शिरो नास्ति बाहुरस्ति निरङ्गुलिः ।

नास्ति पादद्वयं गाढमङ्गमालिङ्गति स्वयम् ।।

(भाण्डागार -185.13) **72** प्रहेलिका

He has no bones nor a head. He has two arms without fingers. He has two feet and embraces himself tightly. Who is he? Answer: विषयदण्डः.

अस्ति ग्रीवा शिरो नास्ति द्वौ भुजौ करवर्जितौ ।

सीताहरणसामर्थ्यो न रामो न च रावणः ।।

(भाण्डागार -185.14) **73** प्रहेलिका

He has a neck but no head. He has two arms without hands. He has the capacity to abduct Sita but he is not Ravana. Who is he? Answer: कञ्चुकः armour.

नरनारीसमुत्पन्ना सा स्त्री देहविवर्जिता ।

अमुखी कुरुते शब्दं जातमात्रा विनश्यति ।।

(भाण्डागार -185.15) **74** प्रहेलिका

She is born of man and woman but has left her body. She makes a sound though she has no mouth. She perishes as soon as she is born. Who is she? Answer: छोटिका, snap with thumb and forefinger.

दन्तैर्हीनः शिलाभक्षी निर्जीवो बहुभाषकः ।

गुणस्यूतिसमृद्धोऽपि परपादेन गच्छति ।।

(भाण्डागार -185.16) **75** प्रहेलिका

He is without teeth but he eats stones. He has no life but talks a lot. Even though he has many good qualities, he moves on other's feet. Who is he? Answer: उपानत् sandal.

पर्वताग्रे रथो याति भूमौ तिष्ठति सारथिः ।

चलते वायुवेगेन पदमेकं न गच्छति ।।

(भाण्डागार -185.19) **76** प्रहेलिका

He takes a chariot to the top of the hill. The charioteer however stays on the ground. He travels at the speed of wind without taking a single

step. Who is it? Answer: कुलालचक्रदण्ड, the rod of a potter's wheel.

श्यामं च वर्तुलाकारं पुंनाम चतुरक्षरम् ।

शकारादि मकारान्तं यो जानाति स पण्डितः ।।

(भाण्डागार -185.20) 77 प्रहेलिका

It is black, round, masculine and has four letters in its name. He who knows the answer is learned. श is at the start and म is at the end. Answer: शालिग्रामं, an ammonite.

अर्धचन्द्रवदाकारं स्त्रीनामाथ च त्र्यक्षरम् ।

नकारादि निकारान्तं यो जानाति स पण्डितः ।।

(भाण्डागार -185.21) 78 प्रहेलिका

It looks like a half Moon, is feminine, and has three letters beginning with न and ending with रि. He who knows the answer is learned. Answer: नेवरि.

अष्टपादश्चतुःकर्णो द्विमुखी द्विमुखस्तथा ।

राजद्वारे पठेद्धोरो न च देवो न राक्षसः ।।

(भाण्डागार -185.22) 79 प्रहेलिका

It has eight legs, four ears, two mouths and two faces. It recites at the palace gateway. It is neither a God nor a Rakshasa. Answer: वाद्यचतुर्घटः a musical percussion instrument.

वृक्षस्याग्रे फलं दृष्टं फलाग्रे वृक्ष एव च ।

अकारादि सकारान्तं यो जानाति स पण्डितः ।।

(भाण्डागार -185.23) 80 प्रहेलिका

The fruit is in front of the tree and the tree is in front of the fruit. The word begins with अ and ends in स. He who knows the answer is learned. Answer: अननासः pineapple.

चतुर्मुखो न च ब्रह्मा वृषारूढो न शंकरः ।
निर्जीवो च निराहारी अजस्त्रं धान्यभक्षणम् ।।

(भाण्डागार -185.24) 81 प्रहेलिका

He has four faces but he is not Brahma. He sits on a bull but he is not Siva. He is lifeless and does not take food but he eats grain all the time. Answer: वृषभस्थो गोणः, sack on a bull.

कृष्णमुखी न मार्जारी द्विजिह्वा न च सर्पिणी ।
पञ्चभर्त्री न पाञ्चाली यो जानाति स पण्डितः ।।

(भाण्डागार -185.25) 82 प्रहेलिका

He has a black face but he is not a cat. He has two tongues but he is not a snake. He has five husbands but he is not Draupadi. He who knows the answer is learned. Answer: लेखनी writing nib.

अपूर्वोऽयं मया दृष्टः कान्तः कमललोचने ।
शोऽन्तरं यो विजानाति स विद्वान्नात्र शंसयः ।।

(भाण्डागार -185.26) 83 प्रहेलिका

Husband, I saw a strange thing. अ is at the start शो in the middle and कः at the end. He who knows the answer is definitely learned. Answer: अशोकः.

पर्वताग्रे रथारूढो भूमौ तिष्ठति सारथिः ।
चक्रवद्भ्रमते पृथ्वी तस्याहं कुलबालिका ।।

(भाण्डागार -185.27) 84 प्रहेलिका

He is at the top of a hill in a chariot, while the charioteer is on the ground. The Earth goes round in a circle. So I am a girl of a good family. Answer: कुम्भकारः, potter.

अर्धचन्द्रसमायुक्तं पुंनाम चतुरक्षरम् ।

ककारादि लकारान्तमिह जानाति पण्डितः ।।

(भाण्डागार -185.28) 85 प्रहेलिका

It is associated with the Moon and is masculine with four letters of which is at the start and at the end. He who knows the answer is definitely learned. Answer: करतालः वा करवालः.

अनुनेतुं मानिन्या दयितश्चरणे सरागचरणायाः ।
यावत्पतितः स तया तत्क्षणमवधीरितः कस्मात् ।।

(भाण्डागार -185.29) 86 प्रहेलिका

This occurs in Vidagdhamukhamandanam as an example of कालह्द्यं which is explained in Chapter 8.

सदारिमध्यापि न वैरियुक्ता नितान्तरक्तापि सितैव नित्यम् ।
यथोक्तवादिन्यपि नैव दूती का नाम कान्तेति निवेदयाशु ।।

(भाण्डागार -185.32) 87 प्रहेलिका

Even though she is in the middle of enemies, she has no foes. She is always white though she is coloured all over. Even though she tells things as they are she is not a messenger. You tell me the name of the maiden.
Answer: सारिका.

वृक्षाग्रवासी न च पक्षिराजस्त्रिनेत्रघारी न च शूलपाणिः ।
त्वग्वस्त्रधारी न च सिद्धयोगी जलं च बिभ्रन्न घटो न मेघः ।।

(भाण्डागार -185.33) 88 प्रहेलिका

He lives at the end of the tree but he is not a bird. He has three eyes but he is not Siva. He has a skin and wears clothes but he is not a Siddha Yogi. He is full of water but he is neither a pot nor a cloud. Who is it?
Answer: नारिकेलफलम् coconut.

वृक्षाग्रवासी न च पक्षिजातिस्तृणं च शय्या न च राजयोगी ।
सुवर्णकायो न च हेमधातुः पुंसश्च नाम्ना न च राजपुत्रः ।।

(भाण्डागार -185.34) 89 प्रहेलिका

He lives at the tip of the tree but he does not belong to the genus of birds. His bed is grass but he is not a Raja Yogi. His body has a golden colour but he has no gold. His name is masculine but he is not a prince. (Mangoes are kept on a bed of hay to ripen). Answer: आम्रः, mango.

चक्री त्रिशूली न हरिर्न शम्भुर्महान्बलिष्ठो न च भीमसेनः ।
स्वच्छन्दचारी नृपतिर्न योगी सीतावियोगी न च रामचन्द्रः ।।

(भाण्डागार -185.35) 90 प्रहेलिका

He has a discus and a trident but he is not Vishnu or Siva. He is very strong but he is not Bhimasena. He goes where he pleases but he is neither a king nor a Yogi. He lost Sita (furrow) but he is not Rama. Answer: वृषभः bull.

आद्येन हीना जलधावदृश्यं मध्येन हीनं भुवि वर्णनीयम् ।
अन्तेन हीनं ध्वनते शरीरं हेमाभिधः स श्रियमातनोतु ।।

(भाण्डागार -185.36) 91 प्रहेलिका

Deficient in the beginning, it looks like a cloud. Deficient in the middle, it is suitable for description. Deficient in the end, it indicates the body. It is golden. It forebodes happiness. What is it? Answer: करजः.

सर्वस्वापहरो न दस्युकुलजः खट्वाङ्गभृन्नेश्वरो
दोषानिष्टकरो न धर्मनिरतः कीलालपो नासुरः ।
नृणा पृष्टपलाशनो न पिशुनः शीघ्रंगमो नो हयः
शश्वद्रात्रिचरो न राक्षसगणः कोऽयं सखि ब्रूहि मे ।।

(भाण्डागार -186.37) 92 प्रहेलिका

He expropriates everything but he is not of the caste of Dasas. He has a cot. He removes faults but he is not a follower of Dharma. He has nails but he is not an Asura. He is fattened by men but he is not a miser. He goes fast but he is not a horse. He always travels at night but he is not a Rakshasa. Friend, tell me who is it? Answer: मत्कुणः bedbug.

सर्वस्वापहरो न तस्करगणो रक्षो न रक्ताशनः
सर्पो नैव बिलेशयोऽखिलनिशाचारी न भूतोऽपि च ।
अन्तर्धानपटुर्न शिद्धपुरुषो नाप्याशुगो मारुत-
स्तीक्ष्णास्यो न तु सायकस्तमिह ये जानन्ति ते पण्डिताः ।।

(भाण्डागार -186.38) **93** प्रहेलिका

He appropriates everything but he is not in the thieving profession. He drinks blood but he is not a Rakshasa. He lives in a hole but he is not a snake. He travels at night but he is not a Bhuta. He is capable of disappearing but he is not a Siddha. He is very swift but he is not the wind. He is sharp but he is not an arrow. Those who know the answer are learned.

Answer: मत्कुण: bedbug.

जाता शुद्धकुले जघान पितरं हत्वापि शुद्धा
पुनः स्त्री चैषा वनिता पितैव सततं विश्वस्य या जीवनम् ।
सङ्गं प्राप्य पितामहेन जनकं प्रासूत या कन्यका
सा सर्वैरपि वन्दिता क्षितितले सा नाम का नायिका ।।

(भाण्डागार -186.39) **94** प्रहेलिका

जलवृष्टिः. यतः सा शुद्धजलसमुदायभूतमेवादुद्भूय स्वजन्मना स्वोत्पादकं मेघं विनाशयति, तथापि स्वयं शुद्धा स्वच्छजलास्ति । पितुरिव समस्तस्य जगतो जीवनं च भवति । सूर्यकिरणैः समुद्रोदके शोषिते सति तस्मान्मेघोत्पत्तिर्भवतीति समुद्रो मेघपिता । सा पूर्वोक्ता जलवृष्टिर्मेघस्य पित्रा स्वपितामहीभूतेन सागरेण सह नद्यादिद्वारा संगमं प्राप्य तेन तज्जलं वर्धयित्वा पुनर्मेघोत्पत्तय एव हेतुर्भवतीति जनकं प्रासूतेत्यस्याभिप्रायः ।।

Born in a spotless family, she killed her father and even then she is clean. She lives always like her father. Meeting her grandfather, she delivered a child. This lady is venerated by everybody. What is the Nayika's name? Answer: जलवृष्टिः, rain.

पयस्विनीनां धेनूनां ब्राह्मणः प्राप्य विंशतिम् ।
ताऽभ्यो अष्टादश विक्रीय ग्रहत्वैकं गृहं गतः ।। **95** प्रहेलिका

The Brahmin obtained twenty milch cows. Out of them, he sold eighteen cows and took one home. By splitting धेनूनां into धेन्वा ऊनां, you have the Brahmin having initially only nineteen cows.

अकुबेरपुरीविलोकनं न धरासूनुकरं कदाचन ।

अथ तत्प्रतिकारहेतवेऽदमयन्तापतिलोचनं भज ।। 96 प्रहेलिका

कुबेरपुरी अलका Kubera's city Alakapuri, न अलका नालका not locks of hair, विधवा widow, धरासूनु मङ्गल न धरासूनुकर अमङ्गलकर brings disaster, दमयन्तीपति नल King Nala, अनललोचन शिवः Siva.

At the start of a journey, to see a widow, who shaves off the hair on her head, is inauspicious. To remedy this worship Siva.

एकोना विंशतिः स्त्रीणां स्नानार्थं सरयूं गताः ।

विंशतिः पुनरायाता एको व्याघ्रेण भक्षितः ।। 97 प्रहेलिका

Twenty women went to the Sarayu River for bathing. One of them was eaten by a tiger while twenty of them returned. There is no error in the arithmetic by splitting एको ना to mean that twentyone women went to bathe.

हतो हनूमता रामः सीता हर्षमुपागता ।

रुदन्ति राक्षसाः सर्वे हा हा रामो हतो हतः ।। 98 प्रहेलिका

This verse is another version of the following verse where the meaning is given.

हतो हनूमताऽऽरामः सीता हर्षमुपागता ।

रुदन्ति राक्षसाः सर्वे हा हाऽऽरामो हतो हतः ।। 99 प्रहेलिका

आरामः उद्यानः.

"Rama was killed by Hanuman. Sita was happy. All the Rakshasas wept because Rama was dead". This is all absurd. The real meaning is that Hanuman destroyed the garden and the Rakshasas cried that their leisure was lost.

उभौ रम्भास्तम्भावुपरि विपरीतौ कमलयो-

स्तदूर्ध्वं रत्नाश्मस्थलमथ दुरूहं किमपि तत् ।

ततः कुम्भौ पश्चाद्विसकिसलये कन्दलमथो
तदन्विन्दाविन्दीवरमधुकराः किं पुनरिदम् ।। 100 प्रहेलिका

Two plantain stems are placed inversely over two lotuses. Above them is a slab of gemstone and above that something which is difficult to guess because of its tiny size. Then there are two pots and then two lotus stalks. Then a tender sprout with the Moon over which there are two blue lotuses and a swarm of bees. What could it be? A woman.



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